

THE NOEL COWARD BALLET: REVIEW AND FOUR PAGES OF PICTURES

BALLET

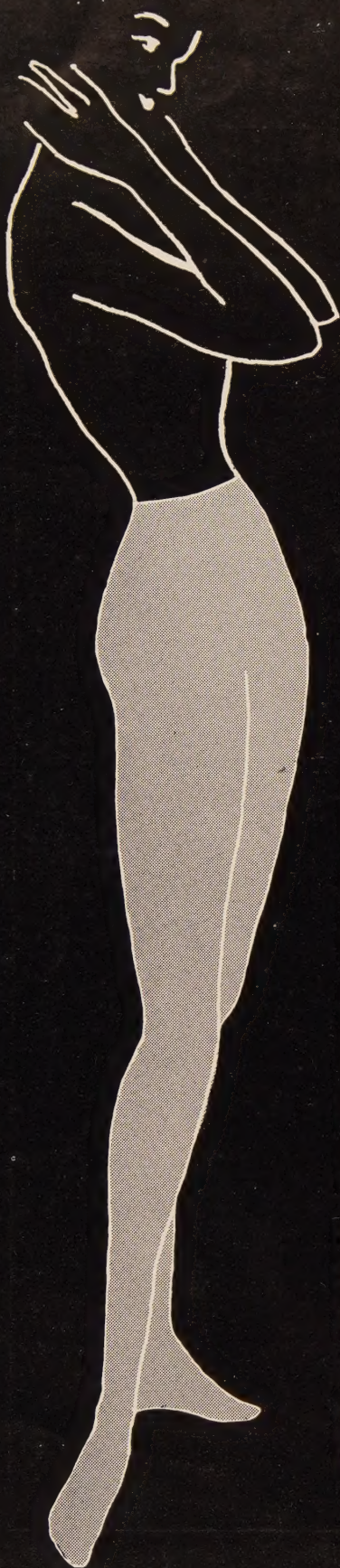
TODAY

SEPTEMBER 1959

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Ballet

TODAY

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EDITOR'S LOG

HELP FOR THE ARTS

Whenever the average man-in-the-street picks up his newspaper and reads that the arts are crying out for more money, he gloomily thinks of the vast sums of money which already, according to him, are being poured into a bottomless pit. To those of us who report the news however, a summons to a press conference usually means one of two things, the first, and the most common, is the presentation of facts which have contributed to a depressingly large deficit at the end, despite all possible economies. In the second category are those brave people who with hopes which periodically soar higher than any space rocket can yet reach, are about to start something on a shoe-string budget. Listening to them one can only think that they believe in fairies at the bottom of their gardens.

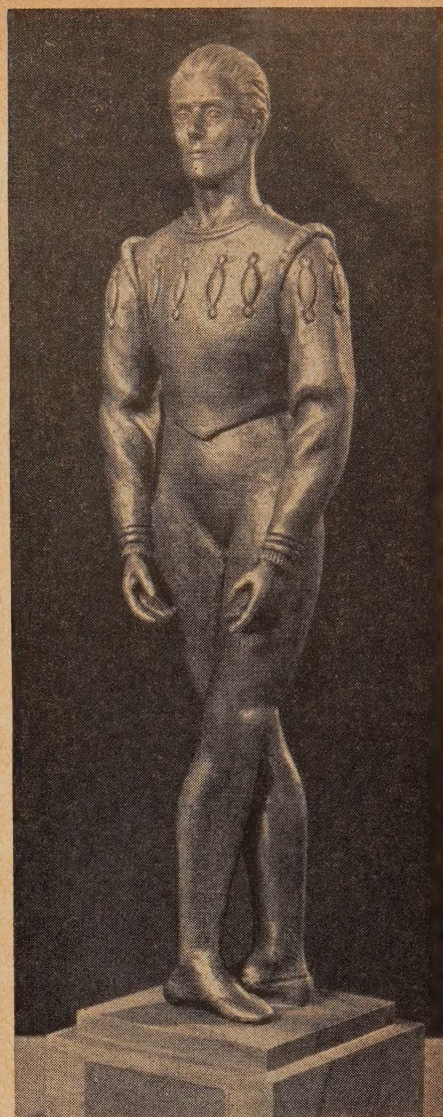
So that when the Calouste Gulbenkian Foundation invited me to a Press Conference to meet the Rt. Hon. Lord Bridges and other members of the Advisory Committee, it was a very pleasant change to sit in the plushy atmosphere of the Savoy with a drink at my elbow and take part in a discussion about millions of pounds being given away (voluntarily) to the arts. The Conference was to make known the Committee's report entitled "Help for the Arts"

published in June. The Foundation's full objects are science, art, education and charity, and the press notice given to us stated that over the next three or four years the emphasis of the Foundation's activities in the United Kingdom will be in the field of the arts—to the exclusion, if necessary, of other activities in the United Kingdom during this period. Over the past three years three million pounds have been given away by the Gulbenkian Foundation, and there is possibly another million on the way for distribution this year. The report, which tells why the Arts should be fostered and need help, has chapters on State patronage with a factual summary, and points the way in which private patrons, commercial firms and public authorities can help.

Copies of the report Help for the Arts are obtainable from the Foundation's London branch, 3, Prince Albert Road, N.W.1, price 3s.

DOLIN AWARD

Lieut. Col. and Mrs. A. G. Grinling gave a reception at their home on Wednesday, 8th July to view the bronze statue which Mr. Anthony Grinling has sculpted of Anton Dolin in the role of Albrecht. This will be on show at the Ballet Exhibition at the Army & Navy Stores, London, until August 21st. Three miniatures of the original have been



See "Anton Dolin Award"

Editor: Estelle Herf

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Cover Portrait
Jeannette Minty and John Gilpin in
London Morning
Photo by Reg. Wilson of Houston
Rogers Studio



Our next issue will be published on 1st October, 1959

EDITOR'S LOG (Continued)

made and will be presented annually as the "Anton Dolin Award" to (1) the female dancer (2) the male dancer and (3) the choreographer, musician, or designer who, in the opinion of Mr. Dolin, have made the greatest contribution to ballet during the year. This year's awards will be made during the above Exhibition.

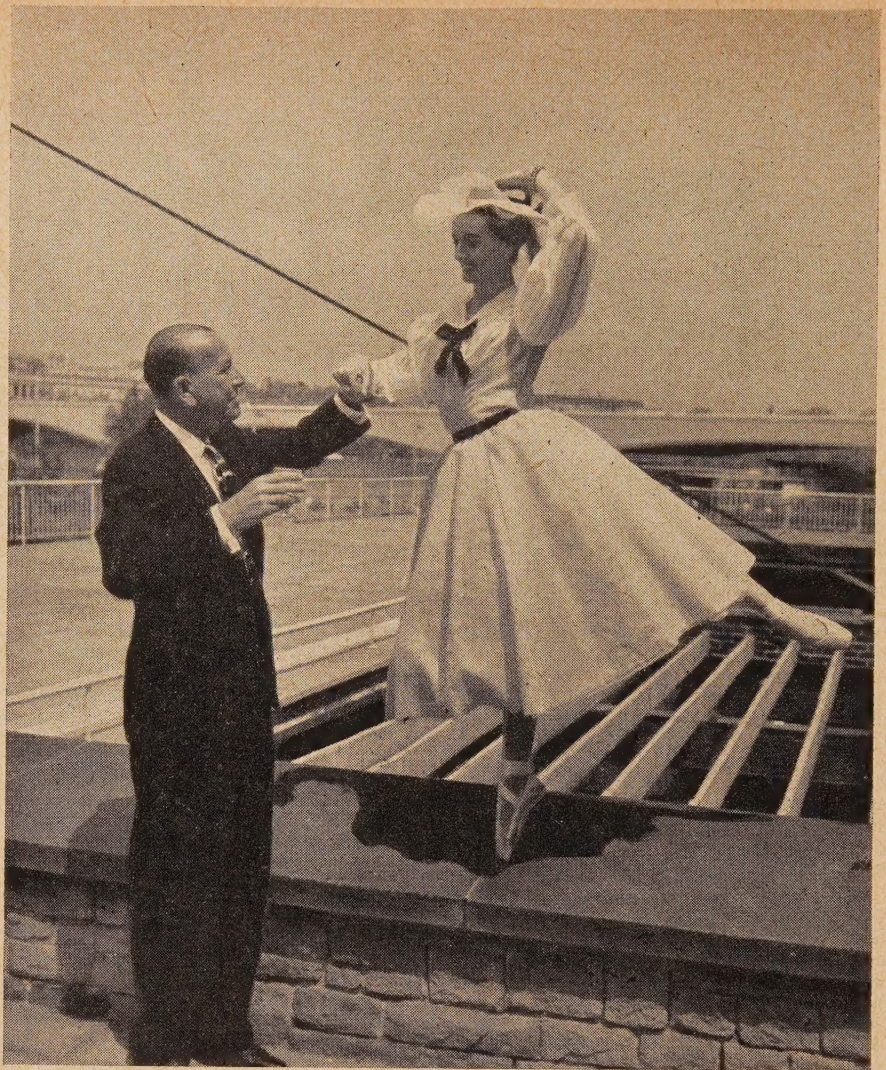
HINTLESHAM FESTIVAL

On the following day a cocktail party was held at the Albany in Piccadilly to celebrate the commencement of the Ninth Summer Festival at Hintlesham Hall. The Festival originated in 1951 when it was started by a small committee in the village of Hintlesham. Their purpose was to use the fine Tudor Mansion and Gardens of Hintlesham Hall, some five miles west of Ipswich, as a centre for simultaneous entertainments of different kinds and afford opportunities for young and lesser known, as well as established artists, prepared to offer their services, so that visitors to the Hall might widen their interests in the arts, and funds be raised in this way for selected charities. After three seasons of Shakespearean plays performed before the Orangery, it was decided to erect a small covered stage, mostly from donated material and by volunteer labour—on one slope of the old moat of the Hall, and a marquee to seat some four hundred people was pitched on the other. In 1955 the Hintlesham Festival Club was formed, to bring friends of the Festivals together and to ensure their continuance. Since then Winter seasons of Concerts, Chamber Opera, Ballet Recitals, etc., have been successfully given in the Saloon with its Queen Anne panelling, and on the Garden Stage, which is floodlighted, and with trees and a cornfield behind it, makes a delightful setting on a summer night. This year the Festival was opened by Lord Ferrers on the 11th July, and the programme until it closed on the 26th of the month included Opera, Exhibitions of pictures, sculpture and craftsmanship, a Display of Ballet in Education (given by children of the East Anglian Schools and arranged by the Royal Academy of Dancing) a Concert by the Arriaga String Quartet; a new ballet première (choreography by Jack Carter, danced by Margit Muller, Kenneth Melville, Malcolm Chisham and Sylvester Campbell) and supported by pas de deux and quatre from famous ballets by London artists; and a Festival Ball with Eric Rabey's London Quartet.

TELEVISION RECEPTION

On the 23rd June Associated Rediffusion gave a Press Reception at the Royal Festival Hall. Mr. Noel Coward, Jeannette Minty, John Gilpin, Anton Dolin and other members of Festival Ballet were present. It was impossible to get very close to Mr. Coward, who was surrounded by reporters, but his replies to their questions sent up gusts of laughter until the time came for him to ascend the roof of the Festival Hall, with his cocktail glass still in his hand, to be photographed with Jeannette Minty, star of his ballet *London Morning*. (A report of the première appears in *Backstage* and Fernau Hall reviews the ballet elsewhere in this issue. The Associated-Rediffusion televised *London Morning* on August 3rd (too late for review in this issue, but this will be included in our next edition).

Two of *Ballet Today's* television critics—Helen Ross (London) and Jean Coquelle (Paris) attended the reception, and afterwards I asked that genial giant Benn Toff, Technical Director of London's Festival Ballet to show them the model stage he keeps



Noel Coward with Jeannette Minty see "Television Reception"

in his office. They were very impressed by the arrangements for equipping Festival Hall to accommodate ballet. Few people realise the tremendous technical difficulties involved, for it was built as a concert hall and usually the stage can only be handed over to Mr. Toff on Saturday mid-day immediately after the last concert of the season has taken place. Then a special platform stage has to be erected over the orchestral rostrum, and when this is in position, the men who build the proscenium, weighing 80 tons, drape the curtains and arrange the lighting, move in. This takes 24 hours and the whole operation has to be completed in 1½ days. There are no flies, all scenery has to go off sideways, not up. It is a miracle how the dancers get on and off! I always keep my fingers crossed for Benn on the night of a new ballet première.

ROYAL ACADEMY MEETING

The Royal Academy of Dancing held their Annual Meeting at the Royal Opera House on Friday, 17th July. Dame Margot Fonteyn opened her Presidential Address by saying that last year she was gloomy about the Royal Academy's financial situation, and perhaps next year she would be even gloomier, but for the present year she had some cheerful news to report. First came the good news that the Gala performance given in aid of the Academy's funds on the 13th November last year resulted in a profit of £5,800, and it is hoped that it will be possible to organise a

similar Gala this year, in fact, it would be a good thing if such a Gala be established as an annual event.

Dame Margot then gave a very full account of the Academy's year, and as an instance of the increasing interest in its work throughout the world, said that the syllabus is now being printed in five different languages. Another point from Dame Margot's speech was that both Associated-Rediffusion and ITV have given financial assistance.

The Queen Elizabeth II Coronation Award (presented each year at this meeting to the artist, choreographer, writer or dancer who, in the opinion of the Award Committee, has rendered the greatest service to ballet) was then awarded to Mr. Frederick Ashton for 1958/9. Last year's holder was Miss Phyllis Bedells.

The Annual Address was given by The Right Hon. the Lord Radcliffe, G.B.E.

ENGLISH GIRL JOINS BOLSHOI SCHOOL

I thought about those Gulbenkian millions (referred to earlier in my *Log*) when I heard the story of Ann Stone, pupil at the Doreen English Stage School who has been selected to join the School of the Bolshoi Ballet and is soon to leave for Moscow. We were introduced to her by His Worship the Mayor of Fulham at a Garden Party held in the Hurlingham Club Grounds at Putney on

—Continued at foot of column next page

from here and there

LONDON

SEASON CANCELLED

Because of the printing dispute, and the possibility that the entire British National Press would cease publication, Sadler's Wells offered the Ballet Theatre de Maurice Béjart a release from their contract for the season due to commence 13th July. This they accepted and the season was cancelled.

CZECHS FOR BRITAIN

At the invitation of the British-Czechoslovak Friendship League the South Bohemian Song and Dance Ensemble from Strakonice will be coming to Britain during September for a fortnight. They will give two performances in London on September 16th and 17th at the Lewisham Town Hall and the St. Pancras Town Hall respectively, and will then go on tour, making appearances at the Belgrade Theatre, Coventry, at Burnley, Stoke-on-Trent and in South Wales. The Company was established in 1950 by a group of young workers at the Czechoslovak Motorcycle factory in Strakonice and since its formation has given some 400 public performances to more than 400,000 spectators. The artistic director Josef Rezný, who has been with the group since its beginning, has not only composed and arranged the greater part of the music used, but also devised the choreography. The assistant choreographer is Zora Soukupova.

RECORD PRICES

Two Degas paintings were sold within a week of each other, *Trois Danseuses A La Classe De Danse* at Sotheby's, London on May 6th realised £22,000 and was bought by the Queensland Art Gallery, and *Danseuse Sur La Scene* sold at the Parke-Bernet Galleries in New York on May 13th for £64,285, the highest price ever paid for a work by this artist.

EDITOR'S LOG (Continued)

Sunday, 19th July, in the presence of a distinguished audience which included members of the famous Moscow State Circus, and the representative of Cultural Affairs from the Soviet Embassy. Ann, who is 14 years old, and has been a pupil at the Doreen English School for the past seven years has won over 100 cups and medals and 200 certificates and diplomas. Money will be needed to keep her going during the long training in Russia, and an effort is being made by the School to raise £500 for this purpose. An appeal was made for donations, which will be accepted by the Manager of the Westminster Bank, Fulham.

THE BALLET EXHIBITION

My last engagement before going to press was to attend the opening of the Ballet Exhibition organised by Mr. George Hall at the Army and Navy Stores in Victoria Street, London. Exhibits have been sent from America, Australia, France, Switzerland, Denmark, Spain, Portugal and Finland, as

DANCERS ON TELEVISION

Choreographer Denys Palmer has now picked six "regulars" for the *Cool for Cats* programme (Associated Rediffusion). Jeanne Lusby, Noel Rossana (who used to be with Festival Ballet), Janet Moss and Alex Morrow have all danced on the programme before. The two newcomers are Derek Rosen who recently appeared in the West End revue "Living for Pleasure" and Ken Robson. Mr. Robson has just finished a dancing role on the new Tommy Steel film "Tommy the Toreador."

BALLET IN THE PARKS

For the second year the London County Council engaged a modern group to provide entertainment at Waterlow Park and Streatham Common. This time the Holger Modern Ballet Group under the direction of Hilde Holger consisted of nine dancers (six girls and three men) of three nationalities—English, Australian and Swedish. Their programme included modern interpretations of known ballets and two ballets which were performed for the first time. In *Dawn of Life*, an abstract ballet with music specially composed by Thomas McLelland-Young, Lindsay Gilmour danced the dual role of the man and the sorcerer, and the Swedish dancer Maria Lee created the role of the woman. The other new ballet was *Two English Ballads*, with music by Peter Warlock, and was danced by Alan Jones, Vera de Wald, Leigh Coleman, Lindsay Gilmour, Christine Fox, Heidi Johannsen and Madeleine Smart.

The London County Council arranged a special visit of inmates from the nearby Home for Incurables to one of the matinees at Streatham Common. They enjoyed the performance so much that they asked to be presented to the dancers afterwards.

Later in the month the Ballets Minerva, by way of contrast, gave their interpretations of classical ballets.

well as this country, and in all, over seven hundred and fifty exhibits have been catalogued, some of these having as many as thirty or forty individual items. The Exhibition was formally opened by Mr. Sacheverell Sitwell, supported by the Mayor and Mayoress of Westminster and Mr. Anton Dolin, President of the Exhibition. The arts will be represented by many famous personalities. During the Exhibition which runs through to August 21st, there will be included a special Children's Programme, and a lecture series by famous personalities in the ballet world. The exhibits will occupy the Circular Room and the bridge between the front and rear buildings of the Army and Navy Stores. The bridge is being converted into a unique picture gallery from a design by Tom Lingwood, of Independent Television, who is responsible for the general decor of the Exhibition as a whole. The items included in the Exhibition are too numerous to list here, but many have never before been seen in this country. A visit is well worthwhile. Admission is free.

NEW YORK

VISITING COMPANIES

The Bayanihan Dance Company from the Philippines makes its New York debut in October. It will be seen in a programme consisting of war dances of Luzon Mountain Tribes, dances representing the century-long influences of oriental nations, ceremonial dances of the Moslem Moros of Mindanao and later dances which are modified versions of Spanish and Arabian imports. The troupe, a company of forty-five dancers and musicians, has appeared in performances at the Brussel's World Fair, Rome, Copenhagen and Barcelona.

The Takarazuka Theatre of Japan will give twenty-one performances at the Metropolitan Opera House, New York, commencing on September 16th. This all-girl company of dancers, musicians and actresses appears for the first time in North America at the Vancouver Festival during July. The company will visit Seattle, Los Angeles and Chicago before appearing in New York.

PARIS

PRIX TERPSICHORE

This year's *Prix Terpsichore*, a scholarship awarded annually in memory of Serge Diaghilev, and under the patronage of the Ministry of National Education in France, was won by Andrea Link, seventeen-year-old candidate from Hamburg, who came from Germany to compete and was chosen from twelve competitors. Second prize went to Anne Lise Ibazizen (14) from Blida, Algeria. Diplomas for Merit were presented to Hanh Phamthi (11) and Hoan Phamthi (9) from Vietnam. A Diploma of Encouragement went to Mathilde Hamet, an eighteen year old from Vienne, France. Presentations were made by Alice Nikitina, star of Diaghilev days, who now runs her own school in Paris and organises this competition to discover and assist the most promising international pupils.

CANADA

Celia Franca, founder-director of the National Ballet of Canada, whose farewell performance as a dancer we reported in our April issue this year, has announced that a school will be opened in Toronto next September by the National Ballet of Canada. Betty Oliphant, ballet mistress of the National Ballet of Canada will be Principal and the ballet faculty will include Miss Oliphant, Juliette Fischer, Montreal; Lucille McClure, Toronto; Nancy Schwenker, St. Catharines; Miss Franca, Artistic Director of the National Ballet of Canada, and Shirley Kash, assistant ballet mistress will also teach when they are not on tour with the Company. The faculty for the academic school, which will lay special emphasis on the arts and languages, as well as ballet training, is to be announced shortly. Minimum age for residential and day pupils is 10; seven for the ballet division, for students wishing to study ballet only. Fees for the residential school will be \$1,500 for the season, which includes board, education and ballet fees.

BACK = STAGE

AT COVENT GARDEN

Although recent events in the life of Dame Margot Fonteyn have been front-page news for weeks, what will possibly prove to be the most important decision she has made for many years went by almost unnoticed. This fact only became known to us when we received the monthly programme and saw that Dame Margot's name had the words "guest artist" against it. No official intimation being forthcoming from the Royal Opera House a telephone call elicited the information that a statement had been made the previous day as follows:—

"While Dame Margot Fonteyn's artistic home will remain with the Royal Ballet her special position is now marked at the top of the Company with the word "guest." Guest means simply that she appears with the Company when she is available. In recent years Dame Margot has been more and more in demand for performances all over the world—a right and fitting tribute to her supreme position. It is also right that Dame Margot's time should be completely at her own disposal, and not subject to the demands and policy of the Royal Ballet.

This arrangement has been made at the suggestion of the Company and with the concurrence of Dame Margot."

Seeing that in the last few months Fonteyn has danced in New Zealand, Japan and Poland, to say nothing of her appearances in London, one cannot visualise that she could do more as a "free agent." Could it be that she wants to do less? One could not blame her if this is the case, but in the absence of a statement from the ballerina herself one can only conjecture, which is a pity. Time alone will tell whether Fonteyn is to make more appearances abroad or less at home, or whether this is a gradual "bowing out" process. We all sincerely hope that this is not the case. Meanwhile the next Royal Ballet season which commences 17th August and ends September 12th will see the ballerina dancing five times—three times in *Ondine*, once in *Sylvia*, and on the last day of the season in *Swan Lake*.

This season marks the final amalgamation of the 1st and 2nd Companies of the Royal Ballet, for it is the first time in its history that the entire Company, consisting of over 100 dancers, will be appearing simultaneously in a single season at the Royal Opera House. In the four-week season there will be four full-length ballets, *Ondine*, *Sylvia*, *Coppelia* and *Le Lac Des Cygnes*, and thirteen one-act ballets, two of which have never before been seen at Covent Garden. There will be cast changes in almost every ballet; four different ballerinas will be seen in the four performances of *Sylvia*, the three performances of *Coppelia* will each have a different Swanilda, whilst the six performances of *Le Lac Des Cygnes* will be shared amongst four ballerinas.

Andrée Howard's new ballet *La Belle Dame Sans Merci* (one of the twelve ballets presented at the Edinburgh Festival during 1958 by the now demised Edinburgh International Ballet Company) is to have its first performance by the Royal Ballet on September 2. Music for this ballet is by Alexander

Goehr, and sets and costumes have been designed by Andrée Howard herself. At Edinburgh the leading roles were danced by Yvonne Meyer and Milorad Miskovitch, in London they will be taken by Lynn Seymour and Donald MacLeary.

In the one-act ballets *The Burrow* and *A Blue Rose* return with their original casts; *Façade* returns after an absence of over three years; *Blood Wedding* will be seen for the first time at Covent Garden; *The Rake's Progress* will be performed three times with three different Rakes: Alexander Grant, Donald Britton and David Blair. The same three dancers will also take their turn as Captain Belaye in the three performances to be given of *Pineapple Poll*. There will also be performances of *Ballet Imperial*, *The Firebird*, *Rinaldo and Armida*, *Mam'zelle Angot*, *The Lady and the Fool* and *Les Rendezvous*. No one can complain that this season is without variety!

AT FESTIVAL HALL

As the months passed by after the first announcement that Noel Coward would be doing a ballet for Festival Ballet news of its progress began to trickle through, and those of us who like this Company and wish it well also began to have grave misgivings. We remembered the dreadful mistakes others had made when they tried to introduce "new blood" into ballet, and the very name *London Morning* conjured up a frightful ballet-travesty of a sort of *Cavalcade*. Then when we heard that the scene would be set outside Buckingham Palace, there would be "the changing of the Guard" with *guardsmen dancing* our worst fears were confirmed, our hearts sank lower and lower. At a party one day I confided my fears to Anton Dolin, "don't forget will you" he said "that Noel Coward is a great man of the theatre." Well no-one would dispute that, but memories of Sagan and Tcherina were still too fresh in my mind. I even doubted the proverbial Coward wit—where ballet was concerned.

So that on the night of the première when someone asked me "what do you think of it" I had to confess that my first feeling was one of relief. One cannot claim that it is of course a great ballet, or one that the critics will acclaim, but it will do no harm to the reputation of Festival Ballet or its dancers, and it will certainly be a box-office success. Somewhere between the beauty of the classics and the recent attempts to bring ballet up to date there is a middle course. Others in ballet have not found it, neither has Noel Coward, but we did not leave the theatre with a bad taste in our mouths; it was all good clean fun with some very worthwhile moments. If the theme was terribly British what matter—to quote Coward "I have as much right to state my sentimental pride (in London) as others have to state their shrill contempt. . . . This is merely an attempt to set to music and dancing half an hour of an average London morning in spring outside the gates at Buckingham Palace, with, as a basic theme, the idea that, to many people even in these difficult turbulent years, it is still exciting to go to London to see the Queen."

And I hope that the Queen will go to The Royal Festival Hall to see the ballet. From the inside looking out from Buckingham Palace Her Majesty must sometimes marvel at the antics of the many thousands on the outside looking in. I think the Queen would have an amusing evening and it would certainly warm her heart to hear the applause with which Londoners, and our visitors from abroad too, greeted William Constable's decor of Admiralty Arch, and later the scene outside Buckingham Palace. And a visit from Her Majesty would be a wonderful climax to Festival Ballet's 10th Anniversary Season which they are celebrating this year at Festival Hall.

Alicia Markova will make ten guest appearances during the Festival Ballet season at Royal Festival Hall including, by special request, *The Dying Swan* and the *Tyrolean pas de deux* from "William Tell" which she danced with the Italian Opera Company at Drury Lane last year. Markova will also give two performances of *Giselle*, *Les Sylphides* and *Bolero* 1830.

Natalie Krassovska, whose visa for Britain is expiring, has left Festival Ballet to make a few guest artist appearances with her old Company the Ballet Russe de Monté Carlo in America, and expects to return to Festival Ballet later, in time for their next foreign tour.

GETTING AROUND

At this time of the year when other people are lazing on beaches and in the country on their summer vacations, letters begin to pour into my office telling of the various summer engagements taken on by dancers, teachers and choreographers. And how they travel!

From Enghien came news of Milorad Miskovitch's performance of a new ballet *Señor de Mañara* (reviewed on another page), with choreography by Jack Carter who seems to be turning up everywhere lately (readers will know that the Noel Coward ballet premièred in London by Festival Ballet in July and their previous successful ballet *The Witch Boy* were both choreographed by Mr. Carter).

From Cuba we heard of Alicia Alonso dancing *Swan Lake*, Act II, with pupils of her school in Havana. And in the same city Yvette Chauviré, amongst other things, danced a beautiful *Dying Swan*.

Merle Park and Gary Burne of the Royal Ballet are in Rhodesia. From them I received a "having a wonderful time" postcard.

In Chile, Sigurd Leeder commenced teaching and lecturing at the Universidad de Chile as from the 1st July, he also worked with the Ballet Nacional in Santiago.

Marina Svetlova, Alexis Rassine and Ram Gopal after their successful British tour, left for Mannheim, then on to Geneva for a week and a Gala performance in Montreux. Immediately after this performance they dance for a week at the Olympia Theatre in Dublin. At the end of August Marina Svetlova then joins Kenneth Melville, who has also been partnering her in Britain, they fly to America to commence a concert tour.



LONDON REVIEWS

by FERNAU HALL

FESTIVAL BALLET'S LONDON SEASON

The 10th anniversary season at the Festival Hall opened in a blaze of publicity on 14th July with the world première of *London Morning*, with story and music commissioned from Noël Coward. As the first co-production by a television company and a ballet company, this première was of considerable historical importance. Clearly both Festival Ballet and Associated-Rediffusion took the event very seriously, and beyond question they have established a precedent with rich potentialities for the future. Television is a medium of communication which is growing at an almost frightening rate, and already it commands not only large financial resources but an audience far larger than anything attainable by theatrical companies; it is much too early to see the full possibilities opened up by the bringing together of television and stage ballet, but there can be no question that they are very extensive indeed.

Clearly *London Morning* was planned as a ballet belonging to the same category as those presented at two London variety theatres, the Alhambra and the Empire, during the years 1885 to 1915. These took the form of lengthy divertissements, with great emphasis on spectacle. Military, naval and patriotic shows were popular (typical titles were *Victoria* and *Merrie England*, *Jack Ashore*, *Soldiers of the Queen*, *Britannia's Realm* and *Under One Flag*) and there were many revues with titles such as *All The Year Round* and *Round the Town*.

The corps de ballet was not expected to do much in the way of dancing in these shows, and though there was a series of star dancers at the Empire (notably Adeline Genée and Lydia Kyasht) the role of the choreographer was in general much less important than that of the producer and the designer of the costumes and settings. When the production team of *London Morning* set to work they were faced with the task of finding a modern equivalent of the Empire and Alhambra ballets. A close reproduction of the original was impossible, for a development out of this (spectacular revue) exhausted all the possibilities of the genre in the thirties, and even its latest avatar (the nude show) is on its last legs. As *London Morning* was being produced by a ballet company with a considerable number of highly trained dancers, the obvious solution was to strengthen the choreographic side—to translate the elements of the spectacular revue into witty and amusing dancing.

This is certainly possible, as has been proved by a good many satirical ballets of the operetta type, such as Nijinska's *Les Biches* and Massine's *La Boutique Fantastique* and *Le Beau Danube*. But in my opinion it was a mistake choosing Jack Carter to do the choreography—this genre requires just as much invention and imagination as any other.

Fortunately there were some vignettes which lightened the texture of the ballet and showed real wit and sense of character in the artists. Janet Overton and Dianne Richards were delightfully absurd (in a slap-happy way) as Ladies of the Town: neither of these artists look completely at ease in the roles which normally come their way, but clearly they have a flair for sophisticated comedy. Deirdre O'Conaire made her role of a "Sloane Street Lady" into a delicately malicious satire on the airs and graces of fashion models. And Len Martin moved with appropriately sinuous exoticism as an Indian Gentleman. These vignettes were all too short, and the artists achieved their effects almost in spite of the choreography (which remained conventional), but they did establish very clearly what might be achieved in this genre.

John Gilpin, as a sailor, made a strong impression on the public: this was natural enough, for he has a superb technique and moves with the utmost grace. But the choreographer seemed to have little idea how to make use of the marvellous instrument at his disposal, merely stringing together standard pirouettes and some half-hearted reminiscences of hornpipe steps. No doubt a lusty hornpipe of the type danced by Captain Belaye in *Pineapple Poll* would not suit so classical a dancer as Gilpin—but he could be expected to do very well in dances as full of fantasy as those of the sailors in *Fancy Free*.

The scenic designer, William Constable, fell into the same trap as the choreographer, staying much too close to the fussy naturalism of the Alhambra and Empire scenery and not making the necessary transposition into the fantasy proper to the ballet-world. What we saw was something like a large-scale blow-up of a coloured photograph of Buckingham Palace (taken with a wide-angle lens at such an angle as to distort the perspective) when what was needed was the sort of witty simplification used by Osbert Lancaster in his designs for *Pineapple Poll*. (Photographic naturalism makes a strong immediate impact, but it wears very badly, and it distracts the eye from the dancing.) On the other hand, the costume designer Norman McDowell understood his task very well, putting on the stage the same type of satirical versions of contemporary costumes that one finds in the better intimate revues. He had most success in the stylish women's dresses and hats. I particularly admired the extraordinary divided bell skirt worn by Dianne Richards. The men's costumes, on the other hand, suffered in many cases from being executed in unsuitable materials.

The music created a slightly odd stereophonic effect; for the melodies were written by Noël Coward in his familiar musical-comedy way, but these were orchestrated by Gordon Jacob with all the skill of a composer familiar with the resources of a modern symphony orchestra and the needs of ballet. The result was pleasant enough, and the slightly "period" effect produced by Coward's music-hall references as suited to a time-travelling ballet with its roots in Victorian variety. This was the Noël Coward of *Cavalcade*: I much prefer the sardonic Coward who wrote *Private Lives*, and would have welcomed the musical equivalent of the dialogue of this play; but that was not to be expected of Coward the composer.

LES SYLPHIDES

This ballet, which opened the first week's programme, is not very well suited to the talents of the company, and on Wednesday the atmosphere created by the decor, lighting, costumes and music was to a considerable extent destroyed by the dancing of two of the soloists: Mary Duchesne (in the Valse) pecked at the steps in a jerky, bird-like way that made nonsense of the choreography, and Marilyn Burr (in the Mazurka) spent so much energy jumping high that she failed to point her front foot; what was even more distracting, Marilyn Burr showed a dark sun-tanned skin instead of covering it with wet-white in the proper way. (Since the company has a director, an artistic director, a ballet mistress and a maître de ballet, one would expect someone to take care of such details.)

But Natalie Krassovska redeemed things with her dancing in the Prelude and the Pas de Deux: though not really a lyrical dancer, she did everything with the right feeling and in the right style. She was partnered by Ivan Baptie, a dancer who looks extremely young for such a responsible role, but who has a good deal of talent. As he learns to relax and use his head properly he should develop into a fine danseur noble.

PRINCE IGOR

Fokine's Polovtsian dances suit the company, and it was a pleasure to welcome back that fine artist Vassilie Trunoff as the Chief Warrior. His pirouettes were particularly good: fast, well balanced, and full of fire. The Polovtsian Girls have improved a good deal, and now tear down to the front of the stage as if they meant to leap into the auditorium. The Polovtsian Boys also showed the right sort of ferocity: clearly Vassilie Trunoff (producer of the ballet) had been doing some good work in rehearsals. But the Polovtsian warriors let him down badly: they moved about in such a mournful fashion that one felt sorry for them, and their pirouettes and leaps were quite lacking in fire. They should watch Trunoff dancing in their midst and learn from him.

The remainder of Festival Ballet's London Season will be reviewed in our October issue.

ROSHAN VAJFIDAR first appeared in London in 1952, when she was one of the soloists in the Nritya Darpana company. After returning to India she spent five years in South India studying the classical style Bharata Natyam under the great guru Chokkalingam Pillai, and matured into an artist of outstanding quality. She took particular interest in *abhinaya* (dramatic dancing), and developed what is in many ways a new aspect of Bharata Natyam: the representation of condensed versions of great Sanskrit poems, with full respect for the ancient laws of Hindu aesthetics and a due balance between pure dancing and dramatic dancing. It is common for Bharata Natyam danseuses to interpret fairly short Sanskrit verses; Roshan is a pioneer in extending this technique so that much more ambitious works can be attempted, showing a wide range of feeling and character.

Coming to England for a short visit in the midst of a European tour, she took the opportunity to give a performance on 14th June in which she showed the wonderful progress she had made since her last visit. Her large, glowing eyes helped to project a variety of feelings with touching intensity as she performed seven scenes from the great love-poem *Gita Govinda*, showing Radha moving through what Indian traditions consider to be some of the permanent and transitory moods of love—anticipation, despair, joy, devotion and so on. Her explanations of the gestures before each scene were miniature works of art in themselves, acted out with such intensity as to be very moving.

VYJAYANTAMALA began a short season at the Scala Theatre, on 15th June, with a small supporting company of four dancers. Vyjayantamala is one of India's most popular film stars—so popular, in fact, that she finds herself working on eight or more films simultaneously, moving from one studio to another during the course of a day. The programme was presented by the Asian Film Society, and the dancing and music showed all the characteristic defects of the dancing and music in Indian films (which appeal to mass audiences to whom classical items mean nothing). A great many of the items were so-called "folk-dances" which mixed together genuine folk-steps from one region with bits and pieces from other regions and fragments of classical dances in a very jazzy way—accompanied by Westernised Indian music played on a hodge-podge of instruments that included a clarinet. The supporting dancers also performed items in what purported to be Kathakali style, but showed only the most sketchy acquaintance with Kathakali technique.

Vyjayantamala herself made a strangely ambiguous impression. It was clear that she had worked hard at Bharata Natyam, for she showed real grace, precision and power in certain *adavus* (pure-dance enchainements) which suited her; her leaping steps, in particular, were well done, and she seemed happy when the music speeded up to quadruple time, striking out the prestissimo rhythms with her feet, arms and head with charm, poise, spontaneity and agility. On the other hand her line was erratic: at times it corresponded strictly to the ancient canons, but at other times it was softened in a sentimental way—as when she failed to extend her arm to the straight line demanded in certain horizontal positions. Her facial expressions (above all her eye-movements) were generally much too slight in dramatic passages; in fact, one could hardly tell one mood from another; but in one *padam* (song dance) her impersonation of the infant Krishna was delightfully impudent. She performed a so-called *varnam* which lasted only six minutes, when this item—the *pièce de résistance* of a Bharata Natyam recital—must last at least 20 minutes if it is to develop its main elements properly.

All these inconsistencies clearly derived from her work in Indian films, which almost inevitably distort the work of a classical dancer. An arm which is bent instead of straight corresponds to the sentimental ideal of a film dancer, and the bold facial expressions of real Bharata Natyam would look rather odd in close-up. Her absurd reduction of a *varnam* to six minutes reflected the need of film audiences for constant variety at all costs: in fact, Vyjayantamala showed later, at a private recital at the Royal Ballet School, that she was perfectly capable of performing a *varnam* of reasonable length. She is a dancer who has become a film star, not a film star who has learned some dancing; but if she wants to continue a stage career as a classical dancer she must abandon some of her film work and devote herself with humility to the task of re-establishing a pure classical style.

A DANCER'S WORLD

MARTHA GRAHAM made this half-hour film for a television station and it is of considerable value both educationally and artistically; in fact, as in all the best educational television, there is such a close fusion of the artistic and the educational that one cannot distinguish between the two. As Juan Corelli pointed out in an interview published in the July issue of *Ballet Today*, Martha Graham has chosen movements specially suited to the screen. This is equally true of the classroom exercises, the extracts from theatre pieces, and the items specially choreographed for the film.

I can imagine no better introduction to the art of Martha Graham than this film; for everything in it is highly concentrated expressively and the dancers are shown in movements which really stretch their

technical and interpretative powers—as in the best scenes of the late theatre pieces of Martha Graham in which she does not herself appear.

Easily the most exciting shots of the film are those showing Yuriko full-screen. She is Martha Graham's finest artist, and very properly the film devotes much time to her. This Japanese-American has a wonderful sense of line and a particularly sensitive and imaginative command of the impulses running through the body which are so characteristic of the Graham style.

In fact precision of line is to be seen right through the film, much more so than in most modern dancing (or, for that matter, in stage performances by the Graham company); it is, I think, no accident that in the classroom exercises which begin the film, ballet exercises are given considerable prominence. It may well be that while making the film (and viewing the rushes) Martha Graham became conscious of the awkward inexpressiveness of some modern-dance line, and took care to keep a high standard in this respect. In fact very early in the film she comments on the fact that a foot is either pointed or not, and stresses the importance of a good point—something which modern dancers often under-rate. All modern dancers should see this film many times, for it puts them in touch with the latest thinking of a great pioneer who has maintained and strengthened her creative powers throughout her long career.

The piano accompaniment is disappointing, never reaching the heights of the best music composed for Martha Graham's theatre pieces. On the other hand the movements agree with the music in a far more intelligent way than is usual in the theatre pieces: she is inclined to treat musical rhythms and phrasing very cavalierly, but evidently decided that this would create an odd effect in the short items used in the film.

She makes a very impressive commentator as she makes up in the dressing room for the role of Jocasta, speaking with great assurance and looking staggeringly young, considering the length of her stage career. But I should have wished her to make more *specific* comments on the various dance-items, instead of vague oracular statements with only a very loose connection with the dancing that followed them. In fact it was obvious that the exercises and dance-extracts had been planned with the utmost care to show most of the main aspects of Martha Graham's technique and choreographic art, and her detailed explanations would have been of the highest interest. No doubt she felt such explanations would not have fitted in with the role of Jocasta which she gradually acquired as the make-up proceeded; in fact her last comments were made in a completely regal way, as if Jocasta herself were speaking. Evidently Martha Graham decided what methods she wished to adopt in the film, and went ahead regardless of consequences: in many ways this is characteristic of her whole career as a creative artist.

Peter Glushanok, director and cameraman, worked closely with Martha Graham on the planning of this film, and since then he has worked with her on a film version of Graham's *Appalachian Spring*. He is well aware of the fact that screen dancing has its own laws—e.g., that it is a more condensed medium than stage dancing, needing much less repetition—and has clearly sought to respect these laws in *A Dancers' World*, which is therefore a pioneer work of real importance, quite apart from the fact that it makes a permanent record of some of the work of a great artist. Unfortunately, however, some of his camera-work shows a lack of sensitivity to the nature of dancing: there are too many mid-shots which give only a confused idea of the movement of the body as a whole. Moreover the setting—a classroom with a barre—is not very satisfactory visually once the dancers move into the centre, for the horizontal of the barre breaks up the dance-images.

SIX CHOREOGRAPHERS

It was interesting to witness the modern-dance programme *Six Choreographers* at Morley College soon after seeing the Martha Graham film *A Dancers' World*: for the film showed with clinical precision what was wrong with the modern dance on display in Westminster Bridge Road. Instead of polished and assured professionalism, one saw for the most part fumbling amateurism; instead of concentration, diffuseness; instead of a wide vocabulary of movement (including many elements of ballet) a constant repetition of the same elements, with a particular poverty in methods of moving across the stage.

The most interesting items were two solo dances choreographed and danced by Eileen Cropley. The other five choreographers all showed ambitious group items, but she clearly did not feel ready for such a major step forward, and in fact there was a marked disparity between the assurance and power with which she executed her ideas and her uncertain organisation of these ideas as a choreographer. *Albumbblatt-Schmetterling* showed a most unusual butterfly, moving in very slow and controlled movements: was the butterfly perhaps having a slow-motion dream? This dance was original in both conception and style of movement, even though it never quite projected whatever was the idea behind it. *Devil's Dance* belonged to a very tattered Central European tradition of heavy-footed humour which did not at all suit Eileen Cropley: she must break away from this tradition if she is to forge a style of her own.

The Blind People, "devised, written and choreographed by John Broome," brought together a large number of modern-dance clichés with scarcely any evidence of creative imagination. There was a good deal of speaking of words which combined pseudo-Eliot and pseudo-Osborne in a depressing mish-mash; scenes of crude expressionist satire in the early modern dance manner; a ballroom scene in the style of the Jooss ballet *Big City*; and a scene of gang-warfare clearly inspired by *West Side Story*, but with the Robbins choreography translated into naturalistic running and jumping. The one interesting aspect of this piece was that it brought together dancers trained by Leeder and students of the Royal Academy of Dramatic Art: several R.A.D.A. girls showed real talent for movement as well as being strikingly beautiful, and it is to be hoped that English writers and choreographers will be able to follow the clear lead given by *West Side Story*, making use of talents such as these in new ways.

The Four Wonders, with choreography by Richard Brown, was rather unenterprising choreographically, but it had interest as showing a number of pupils of Audrey de Vos and making use to some extent of her classroom style. (This well-known ballet teacher incorporates a number of modern-dance movements into some of her classes.) Morag Cattenach was outstanding as a serpent in bright red overall tights: her sinuous movements (reminiscent of those of the serpents in *Tiresias*) kept her on the ground and gave her little chance to dance, but she made it clear that she is a dancer to watch.

PREVIEW AT TUNBRIDGE WELLS

On July 6th some stars of the Festival Ballet took part in a performance by the Legat School at the Assembly Hall in Tunbridge Wells, thus giving an intriguing preview of the season beginning at the Festival Hall a week later. Natalie Krassovska and André Prokovsky in fact danced the *Don Quixote* grand pas de deux, just as they were to do in the first week's programme at the Festival Hall. This pas de deux suits them both very well. Krassovska has always had a charming, sympathetic personality, and she made the Spanish girl gay and light-hearted: even if her bravura was less striking than that of the fabulous Lepeshinskaya, her technique has strengthened in recent years, and so has her timing, so that she sailed through the technical difficulties (such as the 32 fouettés) with the right ease and assurance. It does great credit to Krassovska that at this stage in her career she is still advancing both technically and artistically. André Prokovsky, on the other hand, is a young dancer with a strong technique who is rapidly learning how to comport himself in classical ballet: he managed to put together a whole series of *doubles tours en l'air* in a way which few dancers today could equal, and it was only in some awkward details of movement of head and arms that he showed his immaturity. Because of his rugged features and broad shoulders he is not well suited to pure classical roles, but he is completely at home in *Don Quixote*.

Deirdre O'Conaire, dancing in a pas de deux from *Concerto Grosso*, was even more magical than a year ago. It was clear that she had worked on every detail of the choreography, polishing up each detail of line and adding nuances to the timing. The slow *developpés* were particularly moving, as the long leg with its superbly arched foot moved upward with heart-rending tenderness. It is extremely rare for a young dancer to show such understanding of the most delicate nuances of classical expression; this artist belongs in the same category as the two outstanding young artists of the Royal Ballet (Merle Park and Antoinette Sibley) and gives equal promise of a great career.

FERNAU HALL

Thursday, 9th July—B.B.C. Television—*Peter and the Wolf*.

This "musical tale" by Prokofiev was produced by Margaret Dale in a very unusual manner, with Gillian Lynne speaking the words and also miming all the roles—her miming being produced by the young French actor and producer, Jacques Lecoq, who has specialised in mime.

The result was good television of a pleasant, unambitious sort. The miming lacked the mad fantasy of the best work by Marcel Marceau and his associate Gilles Segal—indeed some of it was no more than a transposition of the exercises of the great mime-teacher Etienne Decroux—but it fitted well enough into an informal style of presentation, with a semi-abstract tree and a dimly-seen orchestra playing in the distance. The very positive and rhythmic music demanded something much more evolved in the way of movement, and in fact it is likely that Frank Staff's admirable balletic version of *Peter and the Wolf* could be adapted to the television screen with charming results. But it would be churlish to complain that Margaret Dale produced something very different. At the end Gillian Lynne gave a charming spoken credit to all the artists working on the production—including the sound engineer and the chief cameraman, who are not usually given credits even though their work demands a great deal of skill and initiative. The sound engineer, in particular, achieved a tour de force in keeping Gillian Lynne's voice clearly audible throughout the tale, even though she moved about a great deal and was often seen from a good distance.

HELEN ROSS



Natalie Krassovska

BUDDING BALLERINAS GALORE

Exciting School Show at the Scala

No matter at what stage of skill they may have arrived, in entertainment prettily-dressed children can always be relied upon to "steal the picture." The hundred-odd budding ballerinas who took part in the dancing matinee by Dorice Stainer's pupils in aid of the St. John's Ambulance Cadets at the Scala Theatre on July 14 were certainly turned out to perfection.

The programme included classical and modern ballet and stage dancing, and amongst the dancers present was Henry Lascelles, son of the Hon. Gerald Lascelles, Jane Goldsmith, daughter of the Surgeon-Oculist to H.M. Household, Angela Cheyne, Zena Dare's granddaughter, Serena Fairfax, daughter of Lord Fairfax, and Margaret and Patricia Don, grand-nieces of the Dean of Westminster. Mr. and Mrs. Bernard Braden were in the audience to watch their daughter Kim, who appeared in the *Mediterranean Market* scene.

A contemporary note was struck from the start by a colourful ensemble entitled "Hula Hoops" in which, with a tap-technique demonstrating considerable ingenuity, four groups, blue, green, yellow and red, wove intricate patterns and ended up with a hoop-spinning display which left the audience breathless.

It was a happy idea to give the tinies, from two to five years, a scene called "Winter Wonderland" in which hand-waving played as important a part as pirouetting, and the measure of the performance can be gathered from the fact that most applause went to a bouncing babe who, overcome by the importance of the occasion, broke down and wept—then recovered and bravely continued turning on her own axis, even when the rest had stopped!

Seven small boys, including Henry Lascelles, the Queen's small cousin, gave a good display of military discipline in a Guardsmen's number entitled "Follow the Drum"; and the fairy-tale ballet, "The Goosegirl," which followed, was superbly mounted and reached a very good pantomime standard in miming and team-work, with outstanding performances by Felicity Wilkinson as the Narrator, Jane Goldsmith as The Golden Lily, and Margaret Don in the title role.

The same three also took part in the pretty balletic fragment "Come Dance with me," which proved that at Miss Stainer's school classical dancing receives careful attention, even though the talents of the majority of pupils seemed rather to lean in the direction of modern stage or cabaret work, as demonstrated in "I'm on a See Saw," and the quite delightful "Mediterranean Market" which brought the kaleidoscopic afternoon to a brilliant close. The audience was packed with celebrities, including the Hon. Mrs. Gerald Lascelles (the wee Drummer's mother) who was Chairman of the Matinee Committee and The Countess Mountbatten of Burma, who gave a vote of thanks on behalf of the St. John Ambulance Brigade.

ELISABETHE CORATHIEL

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New Books

Reviewed by

PIGEON CROWLE

Entertainment in Russia. By Faubion Bowers. (Nelson, 42s.)

The theatre in Russia, the fabulous Russian theatre, is known to us only by two breathtaking visits from the Bolshoi Ballet and the Moscow Arts Companies, and here and there a scattering of variety turns and folk dancing, or from the tales that travellers bring back with them. These things have certainly created an appetite for more, and if you are unable to treat yourself to a visit to Moscow this season, this book will give you an excellent idea of all you are missing.

Faubion Bowers is an American journalist who has written three books on the theatre of the Orient. He now gives a fascinating report on the exciting Russian scene, not only in Moscow or Leningrad but in places as far flung as Tashkent in Uzbekistan, and including opera, drama, the circus and cinema. There is also much information about training and methods of production. The book is well-illustrated and the section on ballet occupies about one quarter of its pages, and though I do not feel that this adds a great deal factually to one's knowledge of ballet in the U.S.S.R., it is certainly rewarding and sometimes revealing for its local colour and close-ups. The writer went to the ballets frequently and met both the artists and members of the audience, but he found outside the theatre, officials, servants and even the casual stranger could all talk about it with some degree of knowledge.

An interview with Ulanova revealed a rather spikey side of the great dancer's personality, stiff in her manner and quick to take offence. Though she is called the tsarina of the dance, it was surprising to learn that she is not invariably surrounded by adulation and there is a feeling in some quarters that the time has come for her to leave the field to younger ballerinas.

Most visitors to Russia are greatly impressed with the technical brilliance of even the smallest soloist, and Mr. Bowers is no exception. I feel they are too often dazzled by the sensational lifts, the endless arabesques and jetés, for otherwise, present-day Russian choreography does not make anything like the demands on the dancer's virtuosity that ours does. Compare Plisetskaya's performance in the recent film of *Swan Lake* with any of our leading ballerinas. It is in the warmth and depth of their acting that the Russians excel.

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Nadia Nerina and Alexis Rassine dancing *Giselle* with the Company during their visit to South Africa in 1955

Photo: John Adriaan

BALLET AROUND THE WORLD

THE UNIVERSITY BALLET COMPANY OF CAPE TOWN, SOUTH AFRICA



Dulcie Howes

Photo: John Adriaan

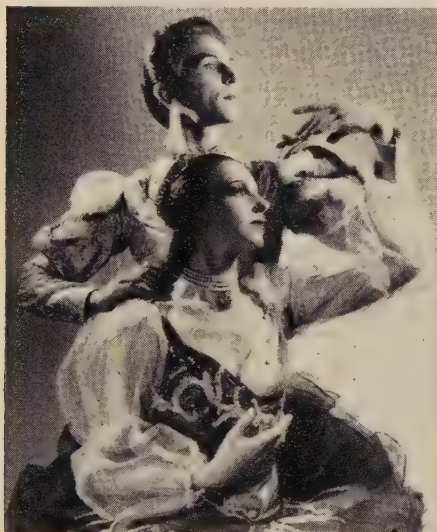
DULCIE HOWES (Mrs. G. M. C. Cronwright) the founder of the University Ballet Company, Cape Town, and its present Director, was born 1909 at Little Brak River, district Mossel Bay. Studied ballet with Helen Webb. Danced in early performances produced by Helen Webb at City Hall with Cape Town Orchestra under Theo Wendt. Went to London at 16 years, studied with Margaret Craske, Karsavina, Derra de Moroda. Toured with Pavlova. Returned to South Africa and taught in Johannesburg for six months. Opened a studio in Rondebosch, Cape. Two years later asked by Professor Bell to join the staff of College of Music and open a Department of Ballet at the Cape Town University. Produced ballets and operas at Little Theatre and at City Hall. Founded U.C.T. Ballet School and Teachers Training Course and University Ballet Company now 25 years old. Given the Award of Merit by Tercentenary Foundation. Member of Board of National Theatre Organisation.

BALLET AROUND THE WORLD

THE UNIVERSITY BALLET COMPANY OF CAPE TOWN

by

Mary Kenwood



Pamela Chrimes and David Poole in *Casse Noisette*

Photo: Anne Fischer

Avril Bergengren and Dudley Davres in *Coppelia*

Photo: John A. Reader



The University Ballet Company of Cape Town is probably the oldest and most permanent of all ballet companies in South Africa, and the University of Cape Town Ballet School, from which it draws its members, is attached to the South African College of Music.

Cape Town is, of course, the mother city of South Africa, and as such has been the cradle of most of the arts in this country.

The University Ballet Company as it is today originated some 25 years ago in the days of 1934 when Miss Dulcie Howes' Ballet School started its modest but aspiring dancing displays. Today the company has a considerable repertoire of both classical and modern ballets including *Les Sylphides*, *Giselle*, *Swan Lake*, *Prince Igor*, *Carnaval*, *Petrouchka*, *Coppelia*, *Firebird*, *Beauty and the Beast*, *Les Patineurs*, *La Rendezvous*, *Haunted Ballroom*, *Sea Change*, *La Famille* and *Casse Noisette*, Act III.

The company of about 35 is composed of staff and students of the University of Cape Town Ballet School, who, because of the high cost of production and travel, are unpaid. What profits there are are paid into a Trust Fund, the objects of which are to promote ballet in South Africa, to finance the production of new ballets, and to bring out visiting overseas artists, with the idea of increasing the repertoire of the company and raising the standard of the local dancers. As the company is not a professional one its best dancers leave South Africa when they are in their prime to continue their training overseas, but the value of their original tuition can be assessed by the large number of these dancers who have later added to the lustre of such companies as the Royal Ballet, Sadler's Wells Ballet, and Festival Ballet. Among these are John Cranko, Alfred Roderiques, Desmond Doyle, Johaar Mosaval,

Petrus Bosman, Yvonne Lakier and Pamela Darke.

In 1941, the company made its first appearance outside Cape Town when it visited Johannesburg. Tours of the Union and Rhodesia are now almost annual events and other towns which have seen the company perform include Bloemfontein, Bulawayo, Beaufort West, Caledon, Ceres, Durban, East London, George, Grahamstown, Hermanus, King Williams Town, Kitwe, Kimberley, Lusaka, Luanshya, Livingstone, Mossel Bay, Ndola, Oudtshoorn, Paarl, Pietermaritzburg, Port Elizabeth, Pretoria, Queens-town, Riversdale, Robertson, Salisbury, Somerset West, Stellenbosch, Umtata and Worcester. Some of these places are as far afield as Northern Rhodesia.

The main purpose of these tours is to help awaken and keep alive an interest in ballet, and to give valuable experience to young dancers on the threshold of their careers. Approximately 60 performances are given each year, covering audiences of about 30,000 people.

The University Ballet owes much to the help and co-operation of sponsoring bodies in the towns which are visited, for without their assistance these tours would be economically impossible. It is also due to these and other public-spirited citizens that the giving of performances at reduced prices to schools and other educational organisations is made possible.

The next production, to have its opening season in December this year, will be the full three acts of *Casse Noisette*. Principal dancers in this production will be guest artists Patricia Miller and David Poole, both ex-Royal Ballet solo dancers. Also appearing as a guest artist is Pamela Chrimes, and two promising young leading dancers are Avril Bergengren and Dudley Tomlinson.

Mentioned in this Article

DAVID POOLE—Trained U.C.T. Ballet School. Left for U.K. 1946. Became soloist with Sadler's Wells, now Royal Ballet. Returned to South Africa and joined staff of U.C.T. Ballet School in 1959. Made short visit to U.K. to dance with Edinburgh Festival Ballet. Has recently produced ballet with Eoan Group—a group of Non-European dancers in Cape Town—with original choreography—Cape Town Municipal Orchestra at City Hall. Great success. Dances with University Ballet Company.

PATRICIA MILLER—Trained U.C.T. Ballet School. Left for U.K. 1947. Became soloist with Sadler's Wells. Returned to South Africa in 1956 with her husband, Dudley Davies, also ex-Sadler's Wells and trainee of U.C.T. Ballet School. Joined staff of U.C.T. Ballet School for two years (as did Dudley Davies) and danced leads with the University Ballet Company.

PAMELA CHRIMES—Trained U.C.T. Ballet School. Left for U.K. 1945. Joined Sadler's Wells, became soloist, and was appointed Ballet Mistress of Sadler's Wells Opera Ballet for short period before returning to South Africa. Has produced and danced in such ballets as *Haunted Ballroom*, *Coppelia* and *Sylphides* for the University Ballet Company. Now on staff of U.C.T. Ballet School.

AVRIL BERGENGREN who recently danced Swanilda (partnered by David Poole) in approximately 50 performances of *Coppelia* has been well received by the public. Is a third year student of the U.C.T. Ballet School, and hopes to go to U.K. to further her studies in ballet next year.

DUDLEY TOMLINSON—recently took over David Poole's role as Blue Boy in *Les Patineurs* at a moment's notice—with great success. Is a second year student who also hopes to go to U.K. when he has finished his three year course in Cape Town.



Above: *Casse Noisette*

Below: Pamela Chrimes, Irma Dyer and Karen Langerman in *The Haunted Ballroom*
Photos: John Adriaan

Below: *Swan Lake*, Act III



Three Ladies of the Town
out for an airing meet
three business men



A morning in spring in London, people begin

STORY AND MUSIC BY NOEL COWARD
CHOREOGRAPHY BY JACK CARTER



LONDON

An English sailor home on leave and out to see the town, is watched by
a model's escort posing for a picture



The sun comes out again in time for the
puts the men



The Ladies of the Town: Janet Overton, Dianne Richards, Janet Kedge.

The Business Men: Louis Godfrey, Terry Gilbert, Peter Brownlee.

The Sailor: John Gilpin.

The Model's Escort: Jean Pierre-Alban.

Photos by Reg. Wilson of Houston Rogers Studio.



Rain begins to fall, umbrellas are put up, but still more people gather. An Indian lady and gentleman join the sightseers

...r outside the gates of Buckingham Palace

MORNING



DECOR BY WILLIAM CONSTABLE
COSTUMES BY NORMAN McDOWELL

...of the guard, and the Chief Guardsman
their paces

An American girl tourist, determined to get a good picture of the guardsmen gets into trouble with a policeman. The sailor comes to her assistance and they fall in love



*The Indian Lady and
Gentleman:*

Valerie Duke and Len Martin.

Photo by Reg. Wilson of Houston Rogers Studio.

The American Girl:

Jeannette Minty.

The Chief Guardsman: This role was created by Vassilie Trunoff, but André Prokovsky who alternates in the role is seen here in this rehearsal picture.

Photos by Paul Wilson.



A model poses

Characters Pass and Re-Pass

... a pretty nurse passes ...



... but she abandons her charge to walk out with the handsome cadet



The model: *Pamela Hart* The nurse: *Marilyn Burr*
The gentleman in the bathchair: *Anton Dolin*
Photos: *Paul Wilson*

The cadet: *Keith Beckett*

Photo: *Reg. Wilson of Houston Rogers Studio*

The Streatham Family: Mother: *Anita Landa*,
Father: *Michael Hogan*, their son: *Ronald Emblen*
Photo: *Paul Wilson*

The Streatham family up for the day are very proud of their new baby, but their son regards it with a baleful eye





The nuns admonish the schoolgirls, who have already succeeded in getting the old gentleman out of his bathchair. It is only when they turn their attention to the sentries that the patient London policeman intervenes

(the Nuns: Wendy Barry, Clare Duncan, the Schoolgirls: Diane Westerman, Sheila Wright, Jennifer Alderton, Christina Katin, Mary Coulson, Selena Wylie, the Policeman: Peter White)

A distant roar from the crowd heralds the approach of the Queen. Their London Morning is complete as they all turn to wave to Her Majesty as she passes down the Mall

Photographs on this page by Reg. Wilson of Houston Rogers Studio





Two scenes from the Prokofiev ballet *Stone Flower*
Photos by: (top) B. Fishman and (below) B. Ryabinin





The Bolshoi Season in New York

Part Three: THE STONE FLOWER

THE new version of *Stone Flower*, a ballet in three acts, had its première in Moscow shortly before the Bolshoi's departure for the United States. Utilising Prokofiev's original music plus a few of his older themes, the ballet is set to a libretto by Mirra Prokofieva and Leonid Lavrovsky. The choreography for this version is by Yuri Grigorovich.

The plot is briefly this: Act I—Danila, a young stone cutter is betrothed to Katerina. Obsessed by a desire to create a perfect stone flower, he neglects his fiancée. At their betrothal party she is admired by Severyan, a wicked bailiff who has forced entry to the festivities. Later, in a lonely moment, the Spirit of Malachite appears to Danila and shows him the Stone Flower. Danila pursues the Spirit who disguises herself as a lizard. Deep in the forest she reveals herself as the Mistress of the Copper Mountain. She leads Danila to her realm where he sees the spirits of all the precious stones on earth.

Act II—Katerina, alone in her cabin, dreams of Danila, who has disappeared. A drunken Severyan appears and declares his love. She repulses him by threatening him with a scythe. Frustrated in his carnal attempts, he leaves. Katerina seeks Danila at the village fair. Severyan and his friends, completely drunk, surround her. Severyan is diverted from his attempt to kidnap Katerina by the Mistress of the Copper Mountain, who appears disguised as a peasant woman and transfixes him to the ground by her spells. He follows her into the forest where she reveals herself as the fairy of the mountain. Turning on Severyan she causes the ground to open and bury him alive.

Act III—Searching for her fiancé, Katerina is led into the forest by the Maid or Spirit of the Fire. Danila, still in the underground realm, has learned the secrets of working with stone. He completes his creation of the Stone Flower. The Mistress of the Copper Mountain begs him to stay for she now loves him. He is tempted but when the Fire Maid brings Katerina to him, he rejects the Mistress of the Copper Mountain. The lovers are reunited and Danila returns to his village with Katerina.

It is a strange ballet which seems at first to be not of one piece but rather assorted bits and patches of dramatic scenes, folk dancing and, here and there, a few classical enchainements tied loosely together by a meandering plot. It is neither as good as it should be nor as bad as first impressions would lead us to believe.

The first problem to be overcome is the Russian style of ballet which is quite different from that of our own. The Russians consider mime and dramatic action the framework upon which all dancing must rest. The dramatic progression of the story is the primary factor. It must be remembered that our own native ballet has all but discarded the concept of plot. In this context, it is easy to become bored upon first contact with the Russian style ballets. However, after third and fourth viewings, many details and patterns emerge which do not appear visible

on first viewing. *The Stone Flower* is not an exciting work overall, although it has a thrilling second act. Choreographically, the ballet utilises folk dance steps and a small classical vocabulary. There is an opening pas de deux between the two lovers which is much too long for the paucity of language involved. However, within the pas de deux, there are a series of soaring lifts which manage to retain a lovely lyrical quality. The betrothal scene at the home of the peasant introduces folk material which is also used in dances for Danila and his sweetheart. The scene itself is once again too long and is enlivened only by the entrance of the bailiff and his companions. Afterwards, there follows another long pas de deux between the lovers serving to establish Danila's obsession with the Stone Flower and the sadness which this produces in Katerina.

The entire end of Act I has solely narrative interest and its only dramatic moment is the presence on stage of Plisetskaya. We first see her motionless on a rock, surveying her kingdom. For several seconds, she doesn't move—then she becomes aware of Danila's presence. How electric she is even at rest! However, the moment is soon shattered, Virsaladze's costumes and decor for the kingdom of gems is as demode as an early de Basil Ballet. As a matter of fact, the sets and costumes are rather reminiscent of Miro's work for de Basil's *Jeu d'Enfants* but not in half as good taste. The divertissements of the precious stones are only mediocre and the extremely difficult variation for the Mistress of the Copper Mountain is ugly although it is superbly danced by Plisetskaya who seems at times to be made of quicksilver.

Act II is far and away the best act. Katerina's rejection of the bailiff in her house is dramatic and crudely powerful. The crowd movement for the fair is well planned and the fair orgy builds to a pitch in the drunken dance of Severyan and his companions. The slow, languorous dance of the gipsies offers excellent contrast. One of the most hair-raising curtains I have ever seen is the final sequence in the forest during which the over-seer is buried alive while the Mistress of the Copper Mountain hovers over him like some poised serpent. Vladimir Levashev, as Severyan, turns in a performance unforgettable in its Gorkyesque characterisation and its dramatic intensity. What an extraordinary dancer and actor!

Act III is not up to the level of the preceding act and therefore the ballet closes on a weak note. The strongest parts of the Act lie in Danila's pas de deux with the Mistress of the Copper Mountain. Here we see the frailty of the goddess who has grown to love the young stonecutter. As Plisetskaya plays her, she becomes a woman capable of pain at his rejection, but always a Queen and it is on this note of nobility that she reunites the lovers and returns to her own kingdom. Plisetskaya's single gesture of defeat, as she watches Danila depart, speaks volumes of anguish. In the long, closing pas de deux for the lovers, the boy performs a series of

lifts which give the girl an aura of rippling, flying movement as they cross the stage diagonally. In such a moment, the lifts are not only dramatically justifiable but become the instrument with which to epitomise the soaring, bursting quality of love and youth.

The curious part of *The Stone Flower* is that it has so many major roles. There are not the usual two leads with standard supporting players. On the contrary, the protagonists of this ballet are four: Severyan, The Mistress of the Copper Mountain, Danila, and Katerina; and the action is equally apportioned among them. However, it is Vladimir Levashev as Severyan, the bailiff, to whom the ballet rightfully belongs. Hung on the shoulders of the bailiff's role, the ballet loses much of its dramatic force without him in Act III. Perhaps it is this very division of authority from which the ballet suffers most. Weak choreography for the ensembles of the Precious Stones, dreadful costumes and decor, and an only mildly interesting score provide the remaining reasons for *The Stone Flower* being an only partially successful ballet.

However, if the ballet were nothing more than a vehicle for the talents of Vladimir Levashev and to introduce a youngster named Vladimir Vasiliev who dances Danila, it would be enough. Vasiliev is the baby of the company but he is possessed of a great many gifts. He has an extraordinary elevation, fine beats, and turns. He is musical and has a fine sense of demi-character. Maya Plisetskaya appears to have woven her role from air for, danced by another, the part is almost barren of choreography. However, in Plisetskaya's hands, the Mistress of the Copper Mountain becomes a dominant theatrical personality whose very appearance on stage is magnetic. Marina Kondratieva is a lovely dancer and fortunately for us, also an artist. Her Katerina is charming, young, lyrical yet mature enough to show understanding in spite of anguish. Hers is a completely rounded portrait of what could easily be a weak role.

Nina Timofeyeva essaying the role of the Mistress of the Copper Mountain the next night dances all the steps but somehow lacks both the authority and the dramatic shading necessary for the part. Liudmilla Bogomolova, in a brunette wig, danced the same part on its last night and was a distinct surprise. She approached the role in an interpretation completely her own and fulfilled not only its technical requirements but the dramatic needs as well. Heretofore, we have seen Bogomolova as a charming young lady. It was refreshing to see her in a part of greater range. Ekaterina Maximova who alternates in the role of Katerina is young, beautiful, technically equipped, but still too young to realise any of the nuances.

* * *

THE BOLSHOI SEASON

Continued on page 21

Chicago

—By GEORGE JACKSON

REGIONAL BALLET

THE increased expense of one night stands and a greater awareness of the artistic dangers of constant touring have deprived many smaller North American cities of visits by the big ballet companies. Two types of ensembles—touring chamber groups and regional groups—attempt to fill the gap. Unfortunately, most ballet directors fail to realize the limitations and possibilities of the chamber format, and small touring ballet ensembles present either pas de deux for stars backed by an accidental corps or unsatisfactory pocket editions of the “standard” classics. Only among the modern dancers has there been a consistent effort to create small forms. Regional ballet, however, has become popular.

A regional group usually consists of advanced students from one or more ballet schools in a locality supplemented by several professional dancers. Three such groups performed in the Chicago area in recent weeks and, for the most part, were distinguished by a high calibre of dancing. The so-called advanced students were not unworthy of appearing with the professional dancers; flaws in the programmes were primarily due to inadequate or inappropriate choreography.

The performances of the Illinois Ballet (directed by Richard Ellis and Christine DuBoulay) the weekend of April 10 at the St. Alphonsus Theatre were particularly poor in choreographic substance. An entire programme of divertissement ballets and isolated divertissements can be very dull if not performed by stars of the first magnitude. This one was no exception. It was a pity to see Dom Orejudos, a choreographer with obvious talent for combining steps to express character, squander himself on *A La Foire* (music by Shostakovich, decor by William Schermer, costumes by the choreographer). The plot involves small town lads and maidens who attend a visiting circus; one young man is tempted by a lady known as Exotique; when he realizes that under her veil is hidden the circus' bearded woman, he returns to his true love. None of these stock figures' stock personalities were worth expressing. Some critics defended Orejudos with the claim that he is still a young choreographer, but at a similar age an Eliot wrote *Prufrock*, a Stravinsky composed *Petrouchka*, a Balanchine choreographed *Apollo*. Obviously not everyone can turn out masterpieces yet Chicago's young writers, composers and painters are not wasting their time on nice-nice banalities which demonstrate only lack of genuine passion, lack of life force and lack of artistic values. Eric Braun's neo-classical dance suite *Arabesques* (music by Mozart, decor by Edward McNeil, costumes by Orejudos) seemed less unified and more a series of unrelated divertissements than when it was premièred by Chicago Ballet Guild a couple of seasons ago. A lengthy excerpt from *Coppelia* which concluded the programme and two shorter classical divertissements could have been justified in a school recital where they provide a test hurdle. These presentations by the Illinois Ballet were (supposedly) not a school recital and I fail to see the value of still another production of choreography which is being danced with greater brilliance by the big companies. In their attempt to play it safe with tame

choreography to tame music the directors of this troupe avoid the gamble which makes artistic activity exciting.

The Regional Ballet Ensemble of Chicago also danced excerpts from the classics on its May 24th programme at the Regina Dominican Theatre in suburban Wilmette. The physical aspect of these productions was superior to the Illinois Ballet's with greater simplicity and elegance of costumes (mostly by Marie Comstock) and more imaginative lighting and stage effects. But the level of male dancing in *Giselle* Act 2 and *Coppelia* Act 2 did not justify their presentation on a professional programme. The level of female performance was high. Doreen Tempest chose to do *Giselle* with choreography resembling Soviet versions of the ballet. Although her technique is more than adequate to meet technical challenges from behind the Iron Curtain, this robust little woman does not seem physically or temperamentally suited to the delicate role. Tempest is not avian either, yet she was seen to better advantage in a Firebird-like vehicle *Les Deux Plumes Blanches* created for her by Robert Lunnon (music by Grieg, decor and costumes by Karl Kaufman). The role of Swanilda in the *Coppelia* excerpt was given to Ester Adelman who, true to the German meaning of her surname, danced with a nobility rarely seen in young, enthusiastic performers.

The Stone-Camryn Ballet, at the St. Alphonsus Theatre the weekend of May 8, performed original works which were in no way provincial editions of big company ballets. In *Alice in Wonderland* (music by Rossini, costumes by Martha Woollett), Walter Camryn failed to convey the complicated incidents of this children's classic in terms of dance. In *Like A Weeping Willow* (music by Norman Cutris, decor by Ann Keely, costumes by the choreographer), Camryn tells in dance and dialogue the intense story of a boy's (Patrick Heim) first sexual experience. This work is in the tradition of the Bert Brecht-Kurt Weill theatre pieces of the early 1930's and in scenes where the various media of communication are not perfectly blended has a curiously dated air. In the powerful climax one forgets about media and style; here one feels the impact of life spurred by a genuine passion.

The Stone-Camryn Ballet's programme concluded with a group of “divertissements” by Bentley Stone—not really divertissements but miniature ballets, some of them gems, in Stone's distinguished brand of neo-classicism which emphasizes the length of the dancer's body and avoids cheap solos in favour of working with the entire cast of each piece. In all his pieces Stone was well served by the dancers among whom were such well known performers as Ruth Ann Koesun, Barbara Steele, John Kriza and Darrell Notara. I was particularly impressed by the sixth and last divertissement, *Strange New Street* (music by Lora Aborn), in which Stone uses the circus lifts and leaps, flamboyant gestures and old fashioned flowing garments of such a Bolshoi work as *Spring Water* to create a most modern and daring psychological pas de deux.

There is a definite need for semi-professional ballet performances in Chicago during periods when our professional troupes (Chicago Opera Ballet and American

—Continued in next column

Munich

—By DR. WILFRIED HOFMANN

DULCE ANAYA AS GISELLE

THERE is nothing more exciting for a ballet lover than to watch a ballerina create *Giselle* for the first time. A crackling nervousness in the air, a lot of speculation, and especially so when—as with Dulce Anaya—a fully arrived ballerina finally makes her debut in this role. It is as if only now can she justify her title. Dulce Anaya took 19 personal curtain-calls, and her triumph in this role established her in the upper-upper rank of those ballerinas who in style, spirit and technique may be called the *Giselles* of our generation.

Anaya had carefully studied the role, taking into consideration the approach of our great interpreters of to-day, without obviously following any established pattern. Tiny by nature, she of course had no difficulty in portraying a happy little girl, but the exuberant, radiant smile on her face is the happiest I have ever seen in Act I. She left no doubt that she is totally and unsuspectingly lost in this first great love of hers and her abundant gaiety makes us shiver for how fatal the disillusionment will be. A special touch here is that in a coquettish way she seems to make fun of both Albrecht and her mother, and even of herself. It is puppy-love and her affection for Albrecht (even during his variation) constantly seems to veer between mockery and timidity.

The dramatic scenes are not yet at their best. While her pale aesthetic face is touching, her build-up of frenzy and insanity needs better timing. When she smiles in the process of reaching the peak of her tragedy it isn't yet a mad smile but rather a throw-back to her former happy face. It is, however, in accord with her attempt to portray psychologically her gradual fall into insanity when she reaches for the sword after gazing at it with a pitiful glance rather than casually coming upon it.

Act II was the real triumph. Here Anaya put on such a performance that she ranks with Ulánova, Markova and Grey. She succeeds in showing her affection for Albrecht without over-acting the part in the least.

Technically Anaya mastered her role with a breath-taking elevation, rare aplomb in the adagio variation, a dazzling assuredness in her diagonale on point (the slowest I have seen), the swiftness of her entrechats quatrè-passés (the quickest I have seen) and that certain capacity of remaining in her à-la-seconde-arabesques for that all-important part of a second. A new *Giselle* is born.

CHICAGO—Continued from previous column

Festival Ballet) are on tour and when there are no visitors. However, these recent programmes show that the directors of regional groups are often unaware of the difference between a school recital and a performance. Instead of working against each other, these groups might work together under the auspices of Chicago Ballet Guild (an organization free of school ties) and eliminate many provincial and amateurish elements of their productions. They would then perform a real service to those who love ballet.

It is with much regret that we announce that this is George Jackson's last report from Chicago. He has now left this city for The Rockefeller Institute, New York. A new correspondent is being appointed.

THE TWO "HIGHLIGHTS"

PROGRAMMES

The two "Highlights" programmes were designed to show the company's range as well as the virtuosity of its various soloists.

Programme I opened with *Chopiniana*, the Soviet version of *Les Sylphides*. It is difficult to adjust to the idea of a sunlit, leafy, background for Fokine's romantic idyll but once done it is a pleasant contrast. The lighting reminds one of late afternoon somewhere in a forgotten meadow. Ulanova, Marina Kondratieva who is a wonderfully musical dancer, Nina Timofeyeva and Nicolai Fadeychev were the soloists providing a delicately balanced and beautifully danced performance.

The pas de deux from the *Sleeping Beauty* with choreography by Asaf Messerer was well performed by Raissa Struchkova and Boris Khokhlov. Struchkova dances everything with surety and warmth and is generally a darling. The Messerer choreography is no improvement on the Petipa.

The excerpt from the Faust *Walpurgis Night* choreographed by Leonid Lavrovsky is a direct hark back to the opera style of the late 19th century. The Satyrs and Bacchantes trot around in that crouched position which for some unaccountable reason someone onetime decided denoted 'passion'. An examination of hundreds of Greek vases has yet to produce a maened in that position. Thank goodness for everyone concerned, the dancers were Maya Plisetskaya and that peer of partners, Alexander Lapauri. Plisetskaya's dancing reminds me of nothing so much as multi-coloured flecks of light travelling weightlessly to and fro.

The pas de deux from *The Flame of Paris* with choreography by V. Vainonen to music by P. Asafiev exhibited Ekaterina Maximova and Gennadi Lediakh. Maximova has a fine line and a more than adequate technique. Lediakh is a virile and thrilling dancer. However, he seemed to go unnoticed for the most part by the audience "who hardly applauded his variation which finished emboîté, emboîté, assemblé, double tour, double tour (repeat entire enchaînement), emboîté, emboîté, assemblé, five double tours finishing the last one to the knee. I have noticed that two double tours on the part of an American dancer usually produces a thunderous ovation.

Etude to music by R. Glière with choreography by Lapauri is memorable only for a charming lift in which the woman rests kneeling upon her partner's chest like some lovely flower. Raissa Struchkova and Alexander Lapauri once again give us a lesson in the art of the pas de deux.

We Stalingraders with choreography by V. Varkhaoutsky to music by K. Potapov is one of those war-inspired pieces best left at home. It was danced by a corps of six boys in uniform.

Dances from the ballet *Spartacus* with choreography by Igor Moiseyev to uninspired music by Aram Khachaturian started out on a note of promise with two men, one a barbarian with spear and net, the other, perhaps, a Roman gladiator with short sword and round shield circling each other for the opening blow (the programme lists them oddly enough as The Fisherman and

The Fish). After wounding his opponent, the barbarian is killed by the gladiator who stands above him appalled at the brutality though victorious. Vladimir Levashev and Yatoslav Sekh danced the antagonists. There followed A Dance for Three Warriors of particularly undistinguished choreography for Lev Yevdokimiv, Esfandiyar Kashani and Georgi Farmanyants all in tan make-up, brandishing respectively knives, a bow, and a spear.

Dance Suite to music by D. Shostakovich with choreography by A. Varlamov proved that the Soviets do have short abstract dance pieces, too. Liudmilla Bogomolova and Vladimir Vasiliev provided plenty of pyrotechnics and were aided by Vladimir Koshelev, Albert Trushkin and Nicolai Chernichkin. Vasiliev stood out like the proverbial beacon with his ballon, neat pirouettes and soaring jetés. Bogomolova is a strong, personable dancer with a great deal of stage 'know how'. The dance suite was performed in white jersey shirts and black tights for the boys, and flesh coloured tights and charming blue jerkins for the girls.

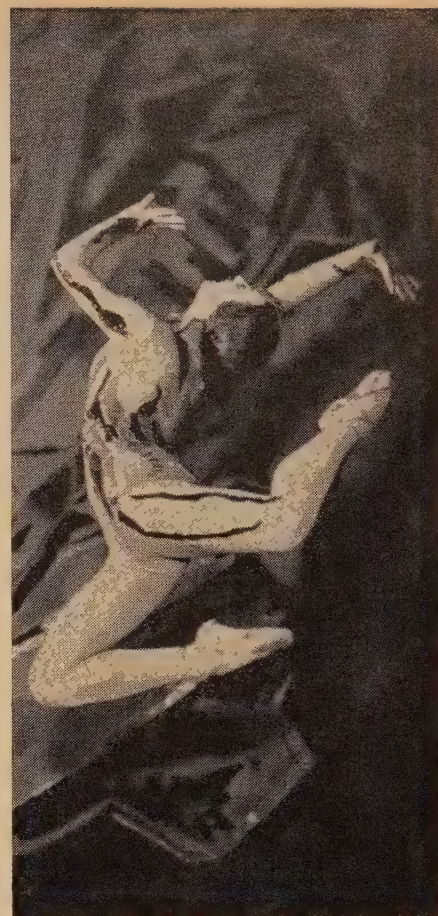
Ulanova danced a short number called *A Blind Woman* set to music by Pons-Heifetz with choreography by Yuri Yakobsen. She was partnered by Yuri Zhdanov whose artistic sincerity can surmount even lapses in taste like this one. I, for one, found it embarrassing and even the Ulanova magic could not save it. Shades of Pavlova's *Blind Girl of Portici*!

A Bashkir Dance for Shamil Yagudin to traditional music with choreography by Asaf Messerer was a pleasant if not memorable filler.

The Flight of the Bumble Bee with choreography by V. Varkovitsky to the well known music of Rimsky-Korsakov must provide a real belly-laugh for Muscovite audiences. Here it was received only with titters of amusement (or embarrassment I am not quite sure which). Alexander Radunsky (of the noble Capulet) dressed in female peasant garb of old Russia (several dozen petticoats, at least) perspired his handkerchief-waving way through a chase by slim Natalia Filipova as the perky bumble bee.

A set of *Bulgarian Dances* by an all-male chorus to traditional music with choreography by M. Kamaketdinov produced some virile dancing.

The programme closed with a hair-raising pas de deux called simply *Waltz* to music of Moszkowski with choreography by V. Vainonen danced by Raissa Struchkova and Alexander Lapauri. There is one sequence quite startling: the girl runs toward her partner and leaps, he catches her as she appears to pass high over his shoulder, whereupon he then flips her up and into the air, spinning her round several times as she goes up, before catching her again. Another sequence that never failed to bring gasps was a lift begun much like the first in which the girl runs toward her partner and leaps into the air, he catches her hands and swings her in arabesque completely around his head to land her reclining gently on the floor before him, her extended leg forming a diagonal line to his own. Naturally, the audience tore the



Nina Timofeyeva as the Mistress of the Copper Mountain who disguises herself as a lizard. From the ballet *Stone Flower*.

Photo: E. Umnov

house down. Struchkova and Lapauri obliged by repeating the final sequence.

Programme II opened with an excerpt called *The Forest Devil* from the ballet *Shurale*. Folk themes offered F. Yarullin the basis for his music score while Leonid Jacobson's choreography utilised many folk steps and a distinctly folksy humour of the backwoods variety. The costumes remind one of the pictures of legendary bogatyri replete with fur-trimmed caps, coats, and soft leather boots. Marina Kondratieva is a lovely, lyrical and demure Bird-girl while Vladimir Vasiliev makes a dashing, virile and exciting Batyr. (His opening variation of high leaps and tour jetés had the audience on the edge of their seats.) As *Shurale*, the devil, Vladimir Levashev has little to do except some playful scaring of the local village drunks, tipsy old women and the chief matchmaker, Igor Peregudov with his female counterpart danced by Irina Makedonskaya. Assorted villagers keep themselves busy whirling and dancing. As a short piece, *Shurale* is pleasant enough fare but I have my doubts as to what the longer version might be like.

The Polonaise and Krakoviak from *Ivan Susanin* offered fine character dancing by Konstantin Rikhter and portly Alexander Radunsky with six supporting artists. The Glinka music was choreographed by Rostislav Zakharov.

The pas de deux from *Nutcracker* with choreography by V. Vainonen failed to prove exciting even though it elicited some excellent work from Boris Khokhlov who is really one of the company's finest classical dancers.

THE BOLSHOI SEASON IN NEW YORK (contd.)

Ekaterina Maximova is charming but I do not find her exciting.

In the Dance of the Acrobat from *The Red Poppy*, choreography by L. Lavrovsky to music by R. Glière, Esfandiyar Kashani proved that he could spend most of his time off the ground.

The Rose Adagio from *The Sleeping Beauty* turned out to be one long bore with all the leaden qualities of Nina Timofeyeva highlighted unfortunately by the even duller choreography of Asaf Messerer.

Under the same 'doldrums' heading could be classified the following: *Mountain Dance*, choreography by L. Lavrovsky to music by Balanchivadze (George Balanchine's brother). Not even Struchkova with four men could put life into this one. *Sabre Dance* from *Gayne*, choreography by Anisimova to

music by A. Khachaturian.

In *Spring Waters* to music by S. Rachmaninoff, choreographer Asaf Messerer provided Liudmila Bogomolova and Stanislav Vlasov with some exciting lifts.

Gopak with choreography by R. Zacharov to music by S. Sadoi gave Georgi Farmanyants his first solo number and he more than redeemed himself for some fairly listless dancing earlier.

The pas de trois *Ocean and the Pearls* gave the audience another glimpse of very old-fashioned choreographic style from perhaps early 1900's (?) by Alexander Gorsky to music by C. Pugni. Nina Chistova and Nina Fedorova have little to do but mince and be coy while Gennadi Lediakh in an incredible costume of green tulle (!) does some fabulous dancing. If one can overlook

the quaintness of style there are a series of *renversées-en-l'air* that should raise anyone's temperature.

Ulanova's contribution for the evening was the *Dying Swan* of Mikhail Fokine to the Saint-Saëns music. It is a solo of no choreographic significance nor does the music have either depth or power. Its sole magic lies in the projective powers and the grace of the artist who dances it. I for one was completely caught up in the spell of Ulanova's tragic swan, but I certainly do not advise it for lesser artists.

And now the Bolshoi is gone. Surely no other company within memory has aroused so much controversy. If they have done nothing more, they have disturbed us enough to cause comment and that alone is a blessing and a tribute.

(Parts 1 and 2 of the Bolshoi Season in New York were published in our June and July issues.)

THE NEW YORK CITY BALLET

AS if to prove that The New York City Ballet could still arouse as much interest as ever, George Balanchine united forces with the doyenne of the modern dance, Martha Graham, to present a joint effort on May 14th entitled *Episodes*. Set to the orchestral compositions and one choral work by Anton Webern, *Episodes* was an odd and not entirely comfortable series of contrasts. The first part, choreographed by Martha Graham to the Passacaglia, Opus 1 and Six Pieces, Opus 6, had a strange other-worldly quality about it, as if we were seeing it on a plane of very great perspective. Graham has used her extraordinary dramatic powers to portray a brief but intense phase in the life of Mary, Queen of Scots, that of her decline. The formality of the music was at one with the choreographic intention of showing the weakness of Mary as a power figure. This was superbly demonstrated as Mary removed her rigid outer-garment which was the symbol of her sovereignty. It stood stiff, empty, upon the throne platform which was to become her scaffold. There were many strikingly dramatic moments: the pathetic interlude with a power-mad Bothwell; the excellent device of a royal badminton game between Mary and Elizabeth against the slow motion dance of the courtiers making everyone appear to be so many Meissen figures on a chessboard; the sudden, terrifying appearance of Elizabeth upon her throne with the look of a poised cobra.

There is, however, an unwelcome fuzziness about the ending. Some of the reasons for Mary's transition are only barely hinted at, the remainder unstated. We are simply presented with a dénouement and asked to accept it. While historical knowledge may exist on the part of the audience, it is, nevertheless, hedging to presume complete audience sophistication and therefore to dodge the task of constructing a complete dramatic framework. It was, perhaps, the only flaw of an otherwise arresting work. Miss Graham was moving as Mary, Bertram Ross sly as Bothwell, and Sallie Wilson steely cold as Elizabeth. Scenery and lighting by David Hays were dramatic and very evocative of the pre-Elizabethan period. Karinska's

costumes were smart yet completely right.

The second part of *Episodes* is divided within itself into five sections. The first of these sub-divisions, *Symphony*, Opus 21 was a study in angularity, indeed almost a studious collection of anti-balletic positions as if to demonstrate the possibilities which exist for denying the classic codification. Six dancers in practice clothes participated led by Violetta Verdy and Jonathan Watts.

Diana Adams and Jacques d'Amboise in white and black respectively, performed a series of grotesqueries to *Five Pieces*, Opus 10. Perhaps Mr. Balanchine was making free with the self-conscious solemnity of so much modern dance, who knows?

The next group of six dancers performed to the *Concerto*, Opus 24, featuring Nicholas Magallanes and Allegra Kent who paved the way for the complete abandonment of form, style or normalcy.

Paul Taylor, a modern dancer, was utilised in the *Variations*, Opus 30, which were, in fact, experiments in the fluidity and malleability of the human body. Balanchine has been leading up to these for some time with earlier plumbings in *Agon*, *Metamorphoses*, *Ivesiana* and an almost forgotten fragment for two girls to the Stravinsky "Pastorale". It was a frank rejection of the dancer as anything more than a form, a line, an animal sort of clay. Within the limitations set by the nature of the experiment, this segment was, perhaps, the most remarkable. Certainly, it was successful. Most certainly, it was disconcerting.

The *Ricercata* in six voices from Bach's "Musical Offering" was used as the last section of the Work. Melissa Hayden and Francisco Moncion, supported by a corps of thirteen girls, returned the work to the formality of ballet once again to tie a continuous thread between the opening and final parts of *Episodes*.

DURING a tour of Japan with the New York City Ballet, Lincoln Kirstein, its general director, became fascinated with the musicians and dancers of the Emperor's household, steeped in a tradition

going back more than one thousand years. Kirstein arranged with the Japanese Government to bring the twenty-two members of the all male troupe to America. On May 26th, the New York City Ballet presented the Imperial dancers in the first of a series of four separate programmes which were given along with the regular ballet repertoire. Both the music and dance of the Imperial Household Dancers are known by the term "Gagaku" which means "elegant and authorised".

Gagaku opened the evening with a series of three dances performed on a replica, built over the City Centre stage, of the platform in the Pavilion of the Imperial Palace in Tokyo. The platform was surrounded by railings and had steps leading to it from either end and the back. The programme consisted of an orchestral number, "Eten-raku" ("heavenly music"), performed by eight instrumentalists. *Hassen*, a stork dance, was of Chinese origin. A green mask represented a crane's head and a bell hanging from the bill representing the crane's cry, were but examples of the translations of poetry into images, indeed of formalities completely absent from Western stages. The four dancers who performed it, though barely in motion, succeeded in projecting fantasies of both the bird and its milieu.

Genjoraku, the one dance with recognisable plot, told the story of a barbarian Mongol, who, according to his custom, hunted a snake in the forest and finally ate it for medicinal purposes.

Bairo, which closed the "Gagaku" portion of the programme was a military dance for four men with spears, shields and the ceremonial robes of warriors. The four dancers moved in ritualistic unison yet with nobility and elegance which was quite apart from the richness and grandeur of their costumes.

Its very unfamiliarity makes "Gagaku" difficult to assess. But the excellence and subtlety of the imagery, produced with a minimum of the most highly stylised movement and costumes of extraordinary splendour makes "Gagaku" an exciting theatrical adventure.

HOPE SHERIDAN



REPORT FROM

Paris

—By FERDINAND REYNA

DAPHNIS AND CHLOE

THERE were no great novelties in Parisian ballet last month. As a tribute to the memory of Diaghilev, the Opéra presented on 3rd June a new version of Ravel's *Daphnis and Chloe*, with choreography by George Skibine, and decor and costumes by Marc Chagall. Claude Bessy was Chloe; George Skibine, Daphnis; Max Bozzoni, Bryaxis; Jacqueline Rayet, Lykanion; Michel Descombey, Dorkon. The interpretation given by the artists of the Opéra was reasonably good. George Skibine gave Daphnis a marvellous plasticity—making him a young god rather than a shepherd—and Claude Bessy danced very well. Jacqueline Rayet had a striking personal success, through her seductiveness and her beauty.

This new production suffered from several unfortunate anomalies. Skibine's choreography included some ravishing pas de deux, but was rather uncertain in style. We found ourselves far from Greece—in fact much too far. But the choreographer is not to be blamed for this lack of unity, for it was imposed on him by the settings and costumes of Chagall—the work of a great painter, but quite out of key with the ballet. They evoke the brilliant and pastoral ancient East rather than the idyllic atmosphere of Longus. Louis Fourestier conducted well, but for some reason the chorus arrived at the theatre in a dull state; this was serious, for the chorus plays an important part in this ballet.

INDIAN DANCERS

Several performances were given at the Théâtre des Nations by the Indian dancer and film-actress Vyjayantamala. She has been criticised, with justice, for being too much influenced by the West, with the result that her show is too much of a mixture. Among other things, the costumes belong more to the bazaar than to the sacred traditions of Indian dancing. The orchestra includes a harmonium, an instrument imported from the West which (we are told) is never used as part of the accompaniment of classical Indian dancing. However, Miss Vyjayantamala dances well, as she proved at a recital at the Guimet Museum of Oriental Art which she gave before the theatrical performances.

Another Indian dancer, Lilavati, gave two recitals at the Comédie des Champs Elysées with considerable success. Western influence is also clearly visible in Lilavati's technique; certain turns, poses and steps like pas de chat are not in the least Indian.

JOSÉ GRECO

José Greco has been absent from Paris for ten years. His return to the Palais de Chaillot with his company made a good impression, though hardly a sensational one, and the public appreciated the skilful presentation of the show. It was in fact a very attractive spectacle, even though certain costumes were derived from the music-hall rather than from Spanish folk-lore. José Greco maintains his own standard: he is handsome and haughty, in full possession of his powers. A young eight-year-old dancer, Miguelito, astonished the public by his strong technique, serious approach and masculine line. Lola de Ronda (who performs dances from the Canary Islands), Maria Merida, and above all Teresa (who was once Luisillo's partner) are excellent. José Molina, who shines in Spanish classical dancing, is exceptionally good at beaten steps. The programme given in Paris was made up very largely of Andalusian dances, which produced a certain effect of monotony, but the show as a whole retains its quality.

YOUNG CHOREOGRAPHERS PROGRAMME

The Association Française de Recherches et Etudes Chorégraphiques (French Society for Choreographic Research), which is led by Mlle Dinah Maggie, has as one of its aims the presentation once a year of a programme bringing together the work of the young choreographers of Paris. This enterprise is all the more important in being unique in Paris.

This year the programme was given on 7th June at the Théâtre Récamier, in St.-Germain-des-Prés. This is an old cinema transformed into a theatre, which has been taken over by M. Jean Vilar as an experimental theatre.

Ten groups representing young choreographers took part. As always, two opposing tendencies were to be seen: classical dancing and modern or expressive dancing. Without mentioning all those taking part, I may say that the public gave its warmest response to two young choreographers representing these two extreme tendencies.



Milorad Miskovitch and Yvonne Meyer in *Señor de Mañara*, choreography by Jack Carter.
Photo: Serge Lido.

Under the title *Intermezzo* (with music by Rossini) the young choreographer Claudine Allegra (trained by Nina Tikanova) presented some excellent choreography—it was lively, humorous and well constructed in a classical style, with a very pure and feminine line. The dancers Simone Cortheux, Katia Lubimova and Kira Radistcheff, each as young as the choreographer, had a real triumph, and the audience made them encore the ballet. The costumes, very ingeniously designed by René Martin, were ravishing.

In great contrast was *Surréalisme 2,001* (with music by Lalan), a ballet presented by the young Brazilian choreographer Gilberto Motta. He also designed the costumes and the masks, which were very impressive and highly unusual. A real surrealist atmosphere (as of something totally out of this world) was obtained by the use of forms in movement. I wrote "forms" deliberately, for the dancers were dressed in costumes which took away all resemblance to human beings and made them look like figures in nightmares. In this very original ballet Gilberto Motta showed us something never before seen, even in the most daring experiments. Edith Allard, Jacqueline Robinson, Peter Lane, Birgit Lundin and Ursula Meyr were the dancers.

Another artist taking part in this programme was the dancer and film actress Marpessa Down, the heroine of the film *Orfeu Negro*, which obtained the first prize at the Cannes Festival. In the solo dance *La Sorcière* (The Witch) to a poem by Marc'o, with decor by Marc Boussac and choreography by Valerie Camille, Marpessa Down revealed herself as a dancer full of pagan charm; this artist, whose work is impregnated with the perfumes of exotic forests, is both sensitive and seductive.

BALLET AT ENGHEN

As in previous years, the Casino of Enghien (near Paris) organised during June some ballet programmes consisting entirely of new works. Those taking part in this highly successful season were Yvette Chauviré with Gert Reinholm (principal male dancer of the Berlin Opera) and the Ballets 1959, with Milorad Miskovitch, Irène Skorik, Yvonne Meyer, Olga Ferri (star of the Colon theatre of Buenos Aires), Ivan Dragadze, Milenko Banovich and Pierre Dobry.

Swimming Party, with music by Yves Clauoué, choreography by Jean Guéllis, and decor and costumes by André Levasseur, proved to be a good opening ballet. There was nothing new in this story of girls and boys amusing themselves on a beach. But Jean Guéllis sketched in the choreography with wit, lightness, grace and vivacity. Olga Ferri, Yvonne Meyer and Ariel Auclerc were the young swimmers, and Ivan Dragadze and Milenko Banovich the boys on the beach.

But it was Yvette Chauviré who dominated the programme. She is in splendid form: in expression, line and beauty she has reached a marvellous pitch of perfection. Through a charming and absolute purity she achieves the essence of everything a great classical dancer should possess. She was just as effective in *La Belle et la Bête* (three

Continued on page 24

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scenes created and danced by her with Gert Reinholm, using music from Ravel's *Mother Goose* as in *Orphée*, where she was also partnered by Reinholm, with choreography by Tatiana Gsovsky. And finally she had a triumph in a very expressionist and passionate grand pas de deux from the famous ballet *Joan de Zarissa* by the German composer Werner Egk, with choreography by Tatiana Gsovsky.

Using music by Tchaikovsky, Jack Carter has produced a ballet called *Señor de Mañana*. He shows us a repentant Don Juan, haunted during his prayers by the bloodstained and amorous shades from his life as a seducer. But the demons go away, and Don Juan returns to his meditations. In this ballet, for which Bernard Daydé has designed the decor and costumes, Milorad Miskovitch has created a splendidly haughty and noble character, showing himself as a real artist. The austere choreography of Jack Carter expresses very well the unrolling of the drama.

Irène Skorik (returning from the Festival of Strasburg, where she danced with great success Prokofiev's *Cinderella*) appeared at Enghien in the classical pas de deux from the opera *Le Cid* by Massenet, partnered by Milorad Miskovitch. Though the choreography was conventional and dull, it allowed us to meet once again an Irène Skorik dancing delightfully in a pure classical style with an irreproachable technique.

Along with the appointment of M. A. M. Jullien as head of the Réunion des Théâtres Lyriques came the announcement of changes in the staff of the Opera. Mlle. Lycette Darsonval (director of the Dance School) and M. Edmond Linval (teacher in the Dance School) received letters saying that their contracts would not be renewed. M. Harald Lander will replace Mlle. Darsonval as director of the Dance School. M. Mulys, who has been maître de ballet of the Opéra Comique, has been appointed maître de ballet of the Opéra.

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REPORT FROM

SPOLETO

—by TRUDY GOTH

Robbins shows last year's programme at the Festival of Two Worlds, presenting only one new work

"MOVES"

with no music, no scenery and no costumes

Opposite; Members of the Company outside the theatre in Spoleto



IN spite of the fact that most of this programme had been seen last year by almost everyone in Italy who is in any way interested in the dance—and that it has been written up in every publication (dailies, weeklies and monthlies)—“Ballet U.S.A.” was again the talk of Spoleto and the Italian balletomanes. All last year's critics journeyed again to Spoleto to write long and enthusiastic accounts of the new work presented and again of *N.Y. Export*, *Opus Jazz*, *The Concert* and *Afternoon of a Faun*. Whereas on other occasions a choreographer might have been reproached for doing only one new work on an otherwise unchanged programme, it seems that Robbins in the eyes of Italian press and public can do no wrong. It was especially noted that Robbins showed clearly that an artist can only do one complete new work a year while other choreographers seem to think that they can pour out new ballets on conveyor belts. (This may be a sting against Aurel Milloss who this year secured himself all of the choreographic assignments at Florence's Maggio Musicale where he did one opera

entirely staged by him (Verdi-Nabucco), one ballet oratorio (Verretti-Seven Sins) and one entire ballet evening consisting of three overlong ballets—all within six weeks.)

Moves is the fascinating new work, full of shifting moods and choreographic invention which shows Robbins at his best. It is also superbly danced by the company, and it is evident that much work and iron discipline has gone into it because of the lack of a given pattern through music, but showing a rhythmic entity all the same. The enthusiasm shown by everyone present is also explained through the fact that no ballet as yet was presented here in perfect silence, certainly choreographer and dancers knew to ultimate perfection how to capture the audience and not let the suspense and excitement sag all through the 28 minutes of *Moves*.

The remainder of the season at the Spoleto Festival will be continued in our next issue.

REPORT FROM

Johannesburg

by MARY KENWOOD

THE opening night of Antonio's four-week Johannesburg season on July 13th was a gala affair of furs, flowers and flashbulbs, and the theatre (whose foyer was floodlit) was packed with a glittering first night audience for the eagerly awaited event—this in spite of the fact that it is fashionable to be at the coast for the holiday month of July.

As I have mentioned before, there has recently been a terrific upsurge of interest in Spanish dancing in Johannesburg, and there is no doubt that Antonio is the finest exponent of this art today. He has gathered around him a company as talented and virile as it is possible to imagine.

Unfortunately too often in South Africa, our share of ballet consists merely of a visiting pair of stars who usually bring their own pianist. A whole company, together with orchestra (a local one admirably conducted by Benito Lauret), and decor and costumes on such a scale as this, is a rare treat. Nor did the artistes appear affected by the altitude, for their verve and vivacity were as great at the end of the performance as at the beginning.

The evening began with *El Albaicin*, a short curtain raiser with music from the suite “Iberia” for six of the superb male dancers and Rosita Segovia.

Por Tientos, a flamenco dance to traditional

music brought Antonio's first appearance, and he had to wait for the applause to subside before he could begin. From then on he had the Johannesburg audience in the palm of his hand, and flowers were thrown from button-holes to his feet.

A suite of dances based on popular themes from Galicia came next. Rosita Segovia shone again both as the singer of the haunting, melodic first theme, and later in the delicate and unusual pas de deux with Antonio using the “vieiras” or scallop shells. This is based on the story of the legend of the “Santa Compaña” and tells of wandering souls searching for those who will die that night in order to light their way to eternal peace. This suite included some most refreshing traditional dances, among which the clog dance was particularly well received. The gay costumes were designed by Carlos Viudes.

It was, of course, inevitable that one should compare this company's version of *The Three Cornered Hat* with that of Massine. The decor was the first disappointment. The Picasso design had so perfectly captured the mood of the ballet that Manuel Muntanola's set seemed somewhat insipid and did not suggest the imagined hot brilliance of the Spanish scene. Nor was this Miller's Wife (Rosita Segovia) as loving or lovable as others I remembered. Antonio as the Miller,

was, however, all that could be desired—fiery, mischievous, handsome and gay, and the anticipated highlight of the farucca was all and more than one had expected. Rodolfo Otero made a great success of the role of Governor.

The final flamenco scenes at La Taberna del Toro accentuated even further the all-round excellence of this wonderful company. Paco Ruiz performed yet another outstanding farucca, and Carmen Rojas revealed why she is considered a star of the company in a magnificent taranto. The whirling finale brought tumultuous applause, and after throwing a fair portion of a presentation basket of flowers to the delighted audience, Antonio and three of his company gave three short encores.

DISASTROUS FIRE

Exactly a week after Antonio opened in Johannesburg—on Sunday night the 19th July—a fire at the Empire Theatre completely destroyed all but the first six rows of seating, and did a certain amount of damage to the costumes of the dancers. By courtesy of the University of the Witwatersrand, African Consolidated Theatres have been fortunate enough to obtain the use of the University Great Hall.

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PROGRAMMES FOR THE MONTH

FESTIVAL BALLET AT FESTIVAL HALL

10th	Aug.	Mon. (eve)	<i>Swan Lake (Act II), London Morning, Graduation Ball</i>
11th	"	Tues. (eve)	<i>Concerti, Tyrolean Pas de Deux,* Symphony for Fun, Dying Swan,* Graduation Ball</i>
12th	"	Wed. (mat)	<i>Concerti, London Morning, Graduation Ball</i>
12th	"	Wed. (eve)	<i>Concerti, London Morning, Graduation Ball</i>
13th	"	Thurs. (eve)	<i>Concerti, The Witch Boy, London Morning</i>
14th	"	Fri. (eve)	<i>Concerti, The Witch Boy, London Morning</i>
15th	"	Sat. (mat)	<i>Concerti, Tyrolean Pas de Deux,* Symphony for Fun, Dying Swan,* Graduation Ball</i>
15th	"	Sat. (eve)	<i>Concerti, London Morning, Graduation Ball</i>
17th	"	Mon. (eve)	<i>Concerti, London Morning, Grand Pas de Deux, Symphony for Fun</i>
18th	"	Tues. (eve)	<i>Symphony for Fun, Giselle (Markova, Skouratoff)</i>
19th	"	Wed. (mat)	<i>Swan Lake (Act II), London Morning, Grand Pas de Deux, Symphony for Fun</i>
19th	"	Wed. (eve)	<i>Swan Lake (Act II), London Morning, Grand Pas de Deux, Symphony for Fun</i>
20th	"	Thurs. (eve)	<i>Swan Lake (Act II), The Witch Boy, London Morning</i>
21st	"	Fri. (eve)	<i>Symphony for Fun, Giselle (Chauviré, Gilpin)</i>
22nd	"	Sat. (mat)	<i>Symphony for Fun, Giselle (Markova, Skouratoff)</i>
22nd	"	Sat. (eve)	<i>Symphony for Fun, Giselle (Fracci, Gilpin)</i>
24th	"	Mon. (eve)	<i>Les Sylphides, London Morning, Grand Pas de Deux, Symphony for Fun</i>
25th	"	Tues. (eve)	<i>Les Sylphides, London Morning, Pas Classique,† Symphony for Fun</i>
26th	"	Wed. (mat)	<i>Les Sylphides, London Morning, Grand Pas de Deux, Prince Igor</i>
26th	"	Wed. (eve)	<i>Les Sylphides,* The Witch Boy, Bolero 1830,* Prince Igor</i>
27th	"	Thurs. (eve)	<i>Les Sylphides, London Morning, Pas Classique,† Prince Igor</i>
28th	"	Fri. (eve)	<i>Les Sylphides, London Morning, Pas Classique†, Prince Igor</i>
29th	"	Sat. (mat)	<i>Les Sylphides,* London Morning, Bolero 1830,* Prince Igor</i>
29th	"	Sat. (eve)	<i>Les Sylphides, London Morning, Variations for Four, Prince Igor</i>
31st	"	Mon. (eve)	<i>Swan Lake (Act II),† London Morning, Variations for Four, Prince Igor</i>
1st	Sept.	Tues. (eve)	<i>Coppelia</i>
2nd	"	Wed. (mat)	<i>Coppelia</i>
2nd	"	Wed. (eve)	<i>Coppelia</i>
3rd	"	Thurs. (eve)	<i>Concerti, Tyrolean Pas de Deux*, Symphony for Fun, Dying Swan,* Graduation Ball</i>
4th	"	Fri. (eve)	<i>Swan Lake (Act II),† The Witch Boy, London Morning</i>
5th	"	Sat. (mat)	<i>Concerti, Tyrolean Pas de Deux,* Symphony for Fun, Dying Swan,* Graduation Ball</i>
5th	"	Sat. (eve)	<i>Swan Lake (Act II),† The Witch Boy, London Morning</i>
7th	"	Mon. (eve)	<i>Symphony for Fun, Giselle (Chauviré, Gilpin)</i>
8th	"	Tues. (eve)	<i>Symphony for Fun, Giselle (Markova, Skouratoff)</i>
9th	"	Wed. (mat)	<i>Concerti, London Morning, Grand Pas de Deux, Symphony for Fun</i>
9th	"	Wed. (eve)	<i>Symphony for Fun, Giselle (Chauviré, Dolin)</i>
10th	"	Thur. (eve)	<i>Tenth Anniversary Gala Perf. Guest Artists: Alicia Markova, Yvette Chauviré, Beryl Grey, Vladimir Skouratoff Programme to be announced</i>
11th	"	Fri. (eve)	<i>Les Sylphides, London Morning, Etudes</i>
12th	"	Sat. (mat)	<i>Les Sylphides, Grand Pas de Deux, Symphony for Fun, London Morning</i>
12th	"	Sat. (eve)	<i>Les Sylphides, London Morning, Etudes</i>

*Alicia Markova will dance at this perf. in this ballet.

†Yvette Chauviré will dance at this perf. in this ballet.

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PROGRAMMES FOR THE MONTH (Continued)

THE ROYAL BALLET AT COVENT GARDEN

17th Aug.	Mon. (eve)	<i>The Lady and the Fool, The Burrow, Mam'zelle Angot</i>
18th "	Tues. (eve)	<i>A Blue Rose, The Firebird, Pineapple Poll</i>
19th "	Wed. (eve)	<i>Pineapple Poll, Rinaldo and Armida, Ballet Imperial</i>
20th "	Thurs. (eve)	<i>Le Lac Des Cygnes</i> (Beriosova, MacLeary, Lane, Page, Shaw, Larsen)
21st "	Fri. (eve)	<i>Mam'zelle Angot, The Burrow, The Firebird</i>
22nd "	Sat. (mat)	<i>Le Lac Des Cygnes</i> (Linden, Ashbridge, Park, Grahame, Usher, Larsen)
22nd "	Sat. (eve)	<i>Le Lac Des Cygnes</i> (Nerina, Blair, Anderton, Farriss, Britton, Larsen)
24th "	Mon. (eve)	<i>A Blue Rose, Blood Wedding, Ballet Imperial</i>
25th "	Tues. (eve)	<i>Ballet Imperial, The Burrow, Mam'zelle Angot</i>
26th "	Wed. (eve)	<i>Sylvia</i> (Nerina, Blair, Hynd, Grant, Farron)
27th "	Thurs. (eve)	<i>Blood Wedding, Rinaldo and Armida, Pineapple Poll</i>
28th "	Fri. (eve)	<i>Le Lac Des Cygnes</i> (Beriosova, MacLeary, Park, Grahame, Usher, Larsen)
29th "	Sat. (mat)	<i>Sylvia</i> (Linden, Blair, Hynd, Grant, Farron)
29th "	Sat. (eve)	<i>Sylvia</i> (Fonteyn, Somes, Ashbridge, Grant, Farron)
31st "	Mon. (eve)	<i>The Rake's Progress, Rinaldo and Armida, The Firebird</i>
1st Sept.	Tues. (eve)	<i>Les Rendezvous, Blood Wedding, Ballet Imperial</i>
2nd "	Wed. (eve)	<i>The Rake's Progress, La Belle Dame sans Merci</i> (first performance), <i>Les Rendezvous</i>
3rd "	Thurs. (eve)	<i>Sylvia</i> (Beriosova, MacLeary, Ashbridge, Grant, Farron)
4th "	Fri. (eve)	<i>Ondine</i> (Fonteyn, Somes, Farron, Grant, Edwards, Lane, Shaw)
5th "	Sat. (mat)	<i>Coppelia</i> (Park, Burne, Edwards, Seymour, Bergsma), <i>Facade</i>
5th "	Sat. (eve)	<i>Ondine</i> (Fonteyn, Somes, Farron, Grant, Edwards, Lane, Shaw)
7th "	Mon. (eve)	<i>The Rake's Progress, La Belle Dame sans Merci, The Lady and the Fool</i>
8th "	Tues. (eve)	<i>The Lady and the Fool, La Belle Dame sans Merci, Les Rendezvous</i>
9th "	Wed. (eve)	<i>Le Lac Des Cygnes</i> (Beriosova, MacLeary, Anderton, Farris, Britton, May)
10th "	Thurs. (eve)	<i>Ondine</i> (Fonteyn, Somes, Farron, Grant, Edwards, Lane, Shaw)
11th "	Fri. (eve)	<i>Coppelia</i> (Nerina, Blair, Hart, Grahame, Beckley), <i>Facade</i>
12th "	Sat. (mat)	<i>Coppelia</i> (Sibley, Usher, Grahame, Lorrayne), <i>Facade</i>
12th "	Sat. (eve)	<i>Le Lac Des Cygnes</i> (Fonteyn, Somes, Lane, May, Page, Shaw)

... END OF BALLET SEASON ...

THE ROYAL BALLET ON TOUR

The Covent Garden Company

W/c 14th Sept.	(2 weeks) Hippodrome, Golders Green
" 28th "	(2 weeks) Streatham Hill Theatre

The Touring Company of the Royal Ballet

W/c 14th Sept.	Grand Theatre, Leeds
" 21st "	Theatre Royal, Newcastle
" 28th "	Lyceum, Sheffield
" 5th Oct.	Royal Court Theatre, Liverpool
" 12th "	King's Theatre, Glasgow
" 19th "	His Majesty's, Aberdeen
" 26th "	King's Theatre, Edinburgh

SOUTH BOHEMIAN SONG AND DANCE ENSEMBLE

from Strakonice, Czechoslovakia

16th Sept. At the Lewisham Town Hall.
17th Sept. At the St. Pancras Town Hall.

Then on tour at the Belgrade Theatre, Coventry, at Burnley, Stoke-on-Trent and in South Wales.

BALLET EXHIBITION

At the Army & Navy Stores, Victoria Street, London, S.W.1, until August 21st. Open daily from 10 a.m. to 4.30 p.m. Admission free.

BALLET RAMBERT ON TOUR

17th-24th August International Festival of Baalbeck, Lebanon.

EDINBURGH FESTIVAL

at the Empire Theatre

24th-26th Aug.	(eve)	LES BALLETS JEAN BABILÉE <i>Suite en Blanc, Variations, Balance à Trois, Balletino, La Jeune Homme et la Mort</i>
27th-29th Aug.	(eve)	<i>La Création, Fugue, La Boucle, Adagio, Sable, Divertimento, L'Emprise</i>
31st Aug.-1st Sept.	(eve)	NATIONAL BALLET OF FINLAND <i>L'Epreuve D'Amour, Scaramouche, Don Quichotte</i>
2nd Sept.	(mat)	<i>Valse Triste, Three Pierrots, The Black Swan, Don Quichotte, Two Finnish Ballets</i>
2nd Sept.	(eve)	<i>L'Epreuve D'Amour, Scaramouche, Don Quichotte</i>
3rd-4th Sept.	(eve)	<i>Giselle</i>
5th Sept.	(mat)	<i>Valse Triste, Three Pierrots, The Black Swan, Don Quichotte, Two Finnish Ballets</i>
5th Sept.	(eve)	<i>L'Epreuve D'Amour, Scaramouche, Don Quichotte</i>
7th-12th Sept.	(eve)	JEROME ROBBINS BALLET <i>N. Y. Export Op. Jazz, Afternoon of a Faun, The Concert, A new Ballet</i> (Copland)

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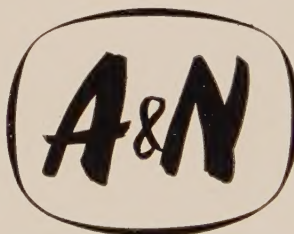
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